

THE ROLE OF IMAGINATION IN PSYCHOTHERAPY

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INTRODUCTION

An exciting and significant innovation in psychotherapeutic technique involves the recognition of the importance of evoking the imaginative faculties of the mind. It is given life through such techniques as Carl Jung's active imagination, Robert Desoille's psychosynthesis, Ira Progoff's twilight imaging. I am convinced that these techniques are potentially of great significance for pastoral counseling. This conviction has come through my experience of my own imaginative realm as well as in my use of imagination-evoking techniques. Psychiatrist Lorna Forbes has stated that persons in psychotherapy could receive great benefits if dreams could be created rather than awaited.¹ Imagination therapies provide a means by which the growth-directed resources of the individual psyche may be utilized and released. Ira Progoff writes that "techniques that stimulate or evoke the imagination must always be dealt with as part of a total program of personal growth."²

As utilized here, imagination has three aspects.

¹Stated at a staff conference of the Claremont Area Pastoral Counseling Center, Claremont, California, February 23, 1967.

²Letter, March 20, 1967.

First, it is the picture-producing faculty of the mind. It is that capacity by which the person is able to visualize experiences, thinking in pictures rather than words.

Second, it is the ability of the person to transcend the limits of present reality in anticipating those possibilities which lie in his future. Finally, it is the experience of sudden and revelatory illumination which provides an insight into the nature of reality which could not be achieved by ponderous and lengthy thought.

This dissertation has three tasks. Two of these tasks are preliminary ones--the placing of imagination-evoking therapies in an historical context, and the description of various techniques which employ and evoke imaginative abilities. I believe that the techniques to be fully understood must be seen not as novel creations of brilliant minds, but as a natural outgrowth of an historical tradition which has attributed increasing importance to the imagination.

Finally, I intend to demonstrate that imagination-evoking forms of psychotherapy are peculiarly appropriate for the pastoral counselor. Merle Jordan has demonstrated the relevance of the parental image in psychotherapy as well as in religious experience, and the necessity of the transformation of the attributes of that image. He has touched only briefly upon psychotherapeutic methods,

however. He writes, in fact, "The most crucial area of research, it seems to me, is in the application of theory to therapy."³ Similarly, Joseph Erickson has recognized, but touched only briefly and in a limited way upon, the role of image-evoking therapeutic techniques.⁴ In this dissertation, I am concerned not so much with the form or referents of symbolic mental imagery, but with the significance for health of the experience itself. As a technique of both insight-oriented psychotherapy, and behavior-oriented counseling, image therapy is useful for both the trained pastoral psychotherapist and the pastor who counsels. Its usefulness lies, however, not only in its therapeutic results, but in its theological significance as an experience of revelation, of love, and of faith. The experience of symbolic imagery is a religious experience, whatever the referent of the symbol.

Because of the limitations of space and time, we will deal here only with individual techniques. This will necessitate the exclusion of sociodrama and psychodrama.

³Merle R. Jordan, "The Idolatry of a 'Bad' Parental Image as a Frustration to Becoming a Whole Person" (unpublished Th.D. dissertation, School of Theology at Claremont, 1965), p. 206.

⁴Joseph A. Erickson, Jr., "The Imagery and Symbolism of the Holy Eucharist in Pastoral Counseling" (unpublished Th.D. dissertation, School of Theology at Claremont, 1965).

In addition, and perhaps arbitrarily, projective techniques such as free drawing or painting are excluded.

CHAPTER I

THE HISTORY OF THE DEVELOPMENT OF THE PHILOSOPHY OF IMAGINATION

The history of the philosophy of imagination is the story of a gradually unfolding awareness of the importance of the imagination. It is furthermore the story of a struggle between the proponents of reason and the proponents of imagination. Throughout this history, when reason prevails, imagination is its subject. As reason becomes suspect, increasing homage is paid to the imagination. Finally, this is a history of semantics and linguistics, for as evaluations of imagination changed, definitions and interpretations of imagination also changed.

Because of their strong influence on the history of philosophy, Plato and Aristotle will be treated first in this survey. Some debate appears in regard to the place of imagination in the thought of Plato. Livingston Welch believes that there is no consistently developed philosophy of imagination in the Dialogues.

Plato does not ascribe the power of representing or combining mental images to a separate and distinct faculty such as imagination; the term 'image' is used by him in a broader and more general sense than it is

by those who have denoted this power as belonging to the faculty of imagination.¹

Murray W. Bundy, on the other hand, while agreeing that the early Dialogues contain no theory of the imagination, believes that in the later Dialogues, most notably later portions of the *Republic*, *Phaedrus*, *Theaetetus*, *The Sophist*, *Philebus*, and *Timaeus*, not only is there a theory of imagination but increasing recognition is made of the importance of the imagination.²

Without promising to settle the dispute between Bundy and Welch, let us look at some of the Dialogues in which imagination is mentioned. Two terms are important, εἰκασία, translated 'imagination' by Bundy, and 'picture-thinking' by Paul Shorey; and φαντασία translated as fantasy or appearance.

In *Republic VI*, imagination (εἰκασία) is relegated to the lowest affection of the soul.

And now, answering to these four sections, assume these four affections occurring in the soul--intellection or reason for the highest, understanding for the second, belief for the third, and for the last, picture thinking or conjecture--and arrange them in a proportion, considering that they participate in clearness and precision in the same degree as their objects partake of truth and reality.³

¹Livingston Welch, *Imagination and Human Nature* (Cambridge: R. E. Severs, Market Hill, 1935), pp. 30-31.

²Murray Wright Bundy, *The Theory of Imagination in Classical and Mediaeval Thought* (Urbana: University of Illinois, 1927), pp. 19-59.

³Plato, *Republic*, Book VI, 511DE.

Later in the *Republic*, Plato criticizes artists on the ground that their work is concerned with the appearances, fantasies and imitations of imagination rather than the absolutes of reality.⁴

In his effort to arrive at a definition of knowledge in the dialogue, *Theaetetus*, the Protagorean equivocation of perception and knowledge is refuted. Bundy assumes this to be an indication of the Platonic belittling of fantasies as particular impressions.⁵ Cornford, however, cautions that both in the *Theaetetus* and in the *Sophist*, *φαντασία* is not to be translated 'imagination'.

It is not 'imagination,' the faculty which pictures an absent or imaginary object not perceived at the moment. It is that combination of perception and judgment which, as the *Theaetetus* described, occurs when I see an indistinct figure and, rightly or wrongly, judge it to be someone I know.⁶

At any rate in both *Theaetetus* and the *Sophist*, the word *φαντασία* becomes associated with the possibility of false judgments and false appearances, to be distinguished from the absolute reality of the realm of the Forms.

the sculptor who deliberately distorts the actual proportions of his original in order to make his statue 'appear' correct, produces semblances (*φαντάσματα*) such

⁴Cf. *Ibid.*, p. 597 ff. Cf. also Bundy, *op. cit.*, p. 30.

⁵Cf. Bundy, pp. 32-33.

⁶Francis MacDonald Cornford, *Plato's Theory of Knowledge* (New York: Liberal Arts Press, 1957), p. 319.

as are rife in painting and fine art generally. He imposes on us false judgments by means of our senses. (φαντασία)⁷

While for Plato the φαντασία refers to the work of artists, we shall see that it was taken over by Aristotle and others to refer to the faculty of imagination.

In the *Timaeus*, Plato refers in passing to "image and phantoms both by night and by day"⁸ and to the "sober exercise of divination by dreams."⁹ Bundy interprets these comments as recognition by Plato of the constructive powers of imagination.

So it is that Plato comes to regard this power of phantasy--once accused of being wholly unideal--as the very faculty which, rightly informed by light from above, results in vision higher than reason can attain.¹⁰

However, such visions are released only at times when the greater power of understanding is not in control, such as when the person is asleep or ill. In addition, when they do appear, it is not the person in whose mind they have arisen who interprets their meaning, but rather only certain diviners whose understanding is sound. Once again, we need to recognize that here, as throughout the Dialogues, Plato makes no effort to describe imagination, but is only concerned with certain manifestations of what in

⁷*Ibid.*, p. 321.

⁸*Timaeus*, 71A.

⁹*Timaeus*, 71D.

¹⁰Bundy, *op. cit.*, p. 53.

retrospect may be seen to be related to the imagination. If some shift is apparent in Plato's thinking about these manifestations, we may not attribute it to a shift in attitude toward imagination *qua* imagination, but to appraisal of heretofore unmentioned specific occurrences.

In Aristotle we find the first attempt to describe imagination as a specific faculty. Imagination, for him, is the image-producing faculty.¹¹ Such images, while most often false,¹² are nonetheless essential to thought.¹³ While for Plato, sensations are incapable of producing knowledge, for Aristotle they are prerequisites of knowledge.

This means that for Aristotle there can be no knowledge of the what or the why of things without sensing them, without at least having sensed them, without images, *phantasmata*, persisting in the *phantasia*: that is, there can be no knowledge without sense observation.¹⁴

On the other hand, Aristotle states that imagination and knowledge are neither equivalent, nor of equal importance, for "many men follow their imagination contrary to knowledge, and in all animals other than man there is no thinking or calculation but only imagination."¹⁵

¹¹Aristotle, *De Anima*, 428a.

¹²*Ibid.*

¹³*Ibid.*, 431a.

¹⁴John Herman Randall, *Aristotle* (New York: Columbia University Press, 1960), p. 95.

¹⁵*De Anima*, 433a.

This distinction between Aristotle and Plato may be partially attributed to the fact that while Plato is more concerned with evaluating what is, Aristotle is more concerned with analyzing and describing what is.

Whereas Plato was primarily interested in the values of knowledge, Aristotle endeavoured to investigate the processes whereby knowledge is acquired.¹⁶

Such analytical concerns enabled Aristotle to note the importance of imagination while at the same time holding it to be a generally untrustworthy faculty. His description of imagination by no means elevated this resource to the favorable position in which it is held by some contemporary figures.

Thus we find that Aristotle, the scientific investigator, conceives imagination to be no more than a rather simple, none too reliable, yet indispensable stage in a nearly formulated pattern of the process of thought, consisting of five external and four internal senses: common sense, memory, imagination and reason.¹⁷

The reality and necessity of imagination did not, for Aristotle, presume an evaluation of imagination as trustworthy or reliable.

Following Aristotle, the Peripatetics, the philosophers of the Academy, and the Epicureans made no major contribution to the philosophy of imagination. In the

¹⁶Welch, *op. cit.*, p. 31.

¹⁷*Ibid.*, pp. 33-34.

thought of Epictetus, reason is the most important power and is to be used to control the imagination. He writes:

Later on, when your imagination bites you (for this is something you cannot control), fight against it with your reason, beat it down, do not allow it to grow strong, or to take the next step and draw all the pictures it wants, in the way it wants to.¹⁸

Among the Stoics in general imagination is depreciated as the unreal vision. As Welch says, imagination among the Stoics referred to "a kind of vision, that is to say, either a false, or fantastic vision, rather than a faculty usefully operating in the process of thought."¹⁹

Coming to Plotinus we see the combined influences of Aristotle and Plato. While, as in Aristotle, the Plotinian concept views imagination as a faculty of the sensual realm, the influence of Platonic dualism causes Plotinus to postulate the existence of two souls, and, therefore of two imaginations. Plotinus agrees with Aristotle in viewing imagination as an image-making faculty, but parts company at the point of Aristotelian emphasis of the essentiality of imagination for thought. According to Plotinus, imagination is not essential but a rather weak image of the higher intellectual activity. In the higher, or rational

¹⁸Epictetus, *Discourses, Book III*, tr. W. A. Oldfather (London: William Heinemann, 1928), p. 219.

¹⁹Welch, *op. cit.*, p. 37. Cf. also Bundy, *op. cit.*, p. 89.

soul, imagination becomes opinion. In the lower, or irrational soul, imagination is a sensual activity. Then, imagination takes on a mediating quality while remaining subordinate to intellect and reason. "There is [within the Soul] intellection, superior to imagination; and there is imagination standing midway between that intellection and the impression of which alone Nature is capable."²⁰ When the two souls are united, the two faculties of imagination become one in will, but in such a way that the opinion of the higher soul is of greater importance and influence.²¹ Thus, in Plotinus we see again the struggle between reason and imagination, with reason still regarded as the loftier faculty.²²

Among the later Neoplatonists, as well, a dualistic philosophy continued to relegate imagination to a lower realm. This fact may be seen in Proclus, about whom Laurence Rosan writes:

Imagination is next to the lowest form of knowledge, being higher only than sensation; for this reason, children have a better imagination than adults, for, although the latter are more easily disturbed by past

²⁰ Plotinus, *Ennead*, 4. 4. 13.

²¹ *Ibid.*, 4. 3. 31.

²² Cf. also W. R. Inge, *The Philosophy of Plotinus* (London: Longmans, Green, 1918), 1, 228-234.

experiences, the former have not yet developed their power of reasoning and therefore compensate for this by a well-developed imagination.²³

Reason continues to reign supreme.

With the passage of the centuries, Platonic and Aristotelian tradition became synthesized and interrelated. Bundy refers to Augustine as "the first great mediaeval synthesis"²⁴ of Aristotelian and Platonic interpretations of imagination. Like Plotinus, Augustine views imagination with the scientific analytical concern of Aristotle while at the same time continuing the Platonic tradition of relegating imagination to some lower world. Both strains may be seen in Augustine's third letter to his friend, Nebridius. On the one hand he presents a threefold analysis of images.

I perceive that all those images which you as well as many others call *phantasiae*, may be most conveniently and accurately divided into three classes, according as they originate with the senses, or the imagination, or the faculty of reason.²⁵

Images of the imagination include

all things which we imagine to have been or to be so and so: e.g. when, for the sake of illustration in discourse, we ourselves suppose things which have no

²³Laurence Jay Rosan, *The Philosophy of Proclus* (New York: Cosmos Greek-American Printing Company, 1949), p. 196.

²⁴Bundy, *op. cit.*, p. 172.

²⁵Augustine, "Letter to Nebridius," in his *Letters*, trans. J. G. Cunningham (Edinburgh: Clark, 1877), p. 15.

existence, but which are not prejudicial to truth; or when we call up to our minds a lively conception of the things described while we read history, or hear, or compose or refuse to believe fabulous narrations.²⁶

Images of the faculty of imagination are thus mental pictures, which may be private or used in discourses illustratively. The Platonic tradition appears later in the same letter when Augustine affirms the unreality and falsehood of offsprings of the imagination.

For the things which we suppose, or believe, or picture to ourselves, are in every point wholly unreal; and the things which we perceive by sight and the other senses, are, as you see, far more near the truth than these products of imagination.²⁷

Augustine's insistence upon the supremacy of reason we recognize as traditional. His unique contribution appears to be his assertion in *On the Trinity* that the errors of the imagination are acts of the corrupt will.

Phantasies . . . result in both desire and aversion. They account for the fright of the man who cries out because he thinks that he sees something, the physical effects of lascivious thoughts, our beguilements in sleep, the hallucinations of the mad, the visions of the prophet and ordinary reverie.²⁸

Augustine's role in the development of the philosophy of imagination is, therefore, a redefinition through synthesis of images, and therefore of imagination, and a linking of the faculty of imagination to the will.

²⁶*Ibid.*, pp. 15-16.

²⁷*Ibid.*, p. 17.

²⁸Bundy, *op. cit.*, p. 162.

Following the time of Augustine, during the rise of scholasticism, two traditions appear which are important in the development of the philosophy of imagination--medieval faculty psychology and mysticism. Among the faculty psychologists interest in imagination was directed toward locating those areas of the brain responsible for each mental function. Thus, in Nemesius of Emesa, writing during the early part of the fifth century, we find the following statement.

Now, as organs, the faculty of imagination has, first, the front lobes of the brain and the psychic spirit contained in them, then the nerves impregnated with psychic spirit that proceed from them, and, finally, the whole construction of the sense-organs.²⁹

Imagination continues here, as before, to be subordinate to reason and knowledge.

Now of the soul's faculties, some are like servants and attendants, while some resemble rulers and governors. The faculties of thought and knowledge are of the ruler type, while those of perception, impulse and imagination are of the servant type.³⁰

In the tenth and eleventh centuries Avicenna attempted to locate and limit the functions of imagination. Like Nemesius, Avicenna locates the imagination in the

²⁹Nemesius of Emesa, "A Treatise on the Nature of Man," in *Cyril of Jerusalem and Nemesius of Emesa* (London: SCM Press, 1955), p. 321.

³⁰*Ibid.*, p. 323.

frontal area of the brain. He adds however a new distinction between the faculties of fantasy and of representation, both of which carry on the functions of imagination.

One of the animal internal faculties of perception is the faculty of fantasy, i.e. *sensus communis*, located in the forepart of the front ventricle of the brain. It receives all the forms which are imprinted on the five senses and transmitted to it from them. Next is the faculty of representation located in the rear part of the front ventricle of the brain, which preserves what the *sensus communis* has received from the individual five senses even in the absence of the sensed object.³¹

Imagination thus consists of receptive functions as well as of preservative or memory functions. Avicenna sees the intellect to be the most important faculty, and places all others in its service. Imagination, as the symbol-creator, is placed far down the list of the hierarchy of faculties, only fantasy and the senses themselves being below it.³²

For Avicenna, imagination is an essentially passive faculty.

Imagination cannot change, or add anything to, the images, but simply perceives them as they already exist. It cannot suppose them as right or left at its own will, but must accept the relative positions as they actually are, such supposition being only an intellectual operation.³³

Two centuries later, Roger Bacon pays continued attention

³¹Avicenna, "Concerning the Soul" in his *Psychology* (London: Oxford University Press, 1952), p. 31.

³²*Ibid.*, p. 37.

³³*Ibid.*, p. 99.

to the location of fantasy and imagination. He defines fantasy as the term inclusive of imagination and common sense. Common sense, he agrees with Avicenna, is to be found in the anterior portion of the first cell of the brain, while imagination resides in the posterior portion. He differs from Avicenna by making fantasy the inclusive term, rather than equating fantasy with the common sense as his predecessor had done.³⁴

Despite the interest of the medieval faculty psychologists in locating the faculty of imagination, their statements did not lead to any increased recognition concerning the importance of this function. As Bundy states,

So long as it was conceived of as a middle term, in part material, in part spiritual, there was always opportunity for the growth of constructive theory; but when the analytical tendency of the Middle Ages encloses imagination or phantasy within the confines of a cell or compartment of the brain, there is a tendency to ignore the participation of this faculty in the higher processes of cognition, and to confine it to a lower sphere quite as rigidly as did Platonic dualism.³⁵

As examples of this we need only recall Nemesisius who speaks of the servitude of imagination to the ruling faculties of thought and knowledge, as well as Avicenna's insistence on

³⁴Roger Bacon, "Optical Science," in his *The Opus Majus* (Philadelphia: University of Pennsylvania Press, 1928), II, 421-422.

³⁵Bundy, *op. cit.*, p. 180.

the lowly state of the passive imagination in the hierarchy of faculties.

The second important tradition of the medieval period is that of the medieval mystic. While one might think that among mystics, with their emphasis on mental activity, we might find awakened interest in the importance of the imagination, this is not the case. We shall see in two representatives of this tradition, Richard of St. Victor and Moses ben Maimon, that imagination still remains the basically untrustworthy handmaiden of reason and intellect.

For Richard of St. Victor, imagination is necessary but deceptive in a manner reminiscent of Aristotle. Reason cannot function without imagination; however, imagination remains the servant of reason.

The imagination always assists the reason and does not withdraw itself from this service, not even for a moment . . . so the imagination is always ready and in all things, and the reason can make use of its servant everywhere.³⁶

The power of the imagination is to be regretted rather than praised.

We have seen how the two handmaids can be of service but I think we must not be silent about their vices. For Bilhah [imagination] is garrulous and Zilpah [sensuality] drunken . . . But the imagination cries out

³⁶Richard of St. Victor, *Selected Writings on Contemplation* (London: Faber and Faber, 1957), p. 83.

with such importunity in the ears of the heart that Rachel [reason] can hardly ever silence her clamouring. This is the reason why, when we are saying psalms or praying, though we should shut out phantasies of thought or the images of things, from the eyes of our heart, we are unable to do so.³⁷

The imagination, furthermore, "is like decrepit old men or a senile woman who will drone on and on without any audience and carry on a conversation as if someone were present."³⁸ Whatever the contributions of the imagination, those of the rational faculties are greater and more greatly to be praised. "Intelligence takes the highest place, imagination the lowest, reason lies between them."³⁹

Similarly, according to Moses ben Maimon, imagination is a defect and men guided by it find themselves in error. He reasons that men attribute those faculties which are characterized by perfection to God while withholding those considered to be a defect.⁴⁰ The imagination produces phantasms, fictions which neither have any real existence nor can be tested for reality.⁴¹ Imagination may, however, be perfected in prophecies which come in dreams. Rigorous conditions must be met for the

³⁷*Ibid.*, pp. 84-85.

³⁸*Ibid.*, p. 85.

³⁹*Ibid.*, p. 136.

⁴⁰Moses Maimonides, *The Guide for the Perplexed* (London: Routledge and Kegan Paul, 1904), p. 64.

⁴¹*Ibid.*, pp. 130-131.

actualization of prophecy. Absolute perfection must be achieved not only in the faculty of imagination but likewise in the brain as a whole, in the health of the body, in wisdom, reason, intellection, and morality. Only when total perfection of mind and body has been realized may the faculty of imagination participate in prophecy through dreams.⁴²

Thomas Aquinas, the great encyclopedic thinker of the scholastic period, offers little original in regard to the imagination. His position we have encountered before, in Aristotle as well as in those who like Aquinas himself were strongly influenced by the Aristotelian position. It is the notion that the imagination is essential, but deceptive, unless directed by the higher faculties of the mind. Copleston states that "Aquinas regarded the truth of the general proposition that mental activity requires as a matter of fact the use of the imagination as being confirmed by experience."⁴³ Aquinas states in *The Disputations*, "Imagining goes with thinking so long as we are in this present life, however spiritual the knowledge."⁴⁴ Again in the *Summa Theologica*, he states, "In its present

⁴²*Ibid.*, pp. 225-227.

⁴³F. C. Copleston, *Aquinas* (Baltimore: Penguin Books, 1955), p. 45.

⁴⁴Quoted in St. Thomas Aquinas, *Philosophical Texts* (London: Oxford University Press, 1951), p. 234.

condition the mind cannot actually understand anything except by reference to images."⁴⁵ On the other hand, we also find statements such as the following, emphasizing the greater significance of the intellect.

Irrelevant daydreamings, which flourish when a man ceases to exercise intellectual habits, will distract him to contraries, so much so that unless the imagination be refined, by frequent use of intellectual habits, a man will get out of practice in making right judgments, indeed sometimes will become quite impotent.⁴⁶

With Aquinas as a typical representative of the scholastic period, we may summarize the history of the development of the philosophy of imagination to this point in terms of its struggle with the forces and proponents of reason and intellect. Positions in regard to the imagination have run the gamut from the depreciating views of Plato and the Sophists, to those of the Aristotelian bent who are reconciled to its essentiality and necessity but insist that it be checked by some greater faculty, reason and/or intellect. Even among those who are most favorably disposed to the imagination, it still holds a lowly position on the hierarchy of faculties.

As we turn from the scholasticism of the Middle Ages to the Renaissance we are confronted with the figure of Dante. He it is who will help us mark the transition

⁴⁵*Ibid.*

⁴⁶*Ibid.*, pp. 235-236.

between these two periods and their attitudes toward the imagination. Bundy refers to Dante as "the great mediaeval synthesis" and as the "culmination of the thought of the Middle Ages."⁴⁷ However, at the same time, Dante serves as a precursor of the recognition of the loftiness of imagination that is to come during the late Renaissance and Romantic periods. "Imagination, in its alliance with passion, for Dante, tends to overrule the dictates of reason."⁴⁸ This greater power of imagination is expressed in the three dreams of the ninth, nineteenth, and twenty-seventh cantos of *Purgatorio*.

We may regard these three dreams as three attempts to get Dante to use his imagination in a proper way that he may prepare himself to grasp the visions of the earthly Paradise and of the entire last canticle. These three cantos record dreams whereby the imaginative activity is stimulated, corrected, and strengthened, that it may have capacity to receive the more intense light.⁴⁹

Thus it is that following the third dreams, Virgil the embodiment of reason, who has served as Dante's guide and interpreter through Hell and Purgatory, takes his leave.

The temporal fire and the eternal thou has seen,
Son, and art come to a place where of myself I discern
no farther. I have brought thee here with understand-
ing and with art: thine own pleasure take thou

⁴⁷Bundy, *op. cit.*, p. 225.

⁴⁸*Ibid.*, p. 226.

⁴⁹*Ibid.*, p. 241.

henceforward for guide.⁵⁰

If Bundy is correct in his interpretation of the three dreams, we have here our first glimpse of the limitation of reason and of the positing of an independent imagination. Imagination, not reason, makes possible Dante's entry into Paradise with its great vision of Beatrice. This is confirmed by Dante's appeal to the imagination in the Thirteenth Canto of *Paradiso*.⁵¹ Dante thus offers the first indication of a time when imagination will no longer be the servant of reason. However, that time was not an actuality yet, as we shall see as we turn to the early years of the Renaissance.

Unlike the almost universal disparagement of the imagination which prevailed throughout the Middle Ages, as we enter the period of the Renaissance we find a greater variety of viewpoints on the imagination as well as greater attention paid to the imagination. During the Middle Ages, the imagination was rarely dealt with in any extensive or intensive way. For the faculty psychologists it was one mental function among other more important and more trustworthy functions. The mystics of the Middle Ages

⁵⁰Dante, "Purgatorio," Canto 27, Lines 28 f. in *The Divine Comedy* (Chicago: Encyclopedia Britannica, 1952), pp. 95-96.

⁵¹Dante, "Paradiso," *Ibid.*, p. 125.

seemed to notice imagination only in passing, and then almost exclusively to indicate its dangers. Most persons were still heavily influenced by the Platonic and Aristotelian traditions, and were reluctant to break with the interpretations of imagination offered within these traditions. During the sixteenth century, and subsequently, entire essays are devoted to extensive investigations of the imagination. This increased attention did not necessitate in every instance a higher regard for the imagination, however. Because of the widespread attention to the imagination, neither space nor time will allow a full investigation of all persons. I shall, however, strive to present, at least briefly, the various positions and points of view.

In his skepticism about traditional rational points of view, Michel de Montaigne (1533-1592) turned to the imagination.⁵²

I am one of those who are most sensible of the power of imagination: every one [sic] is jostled by it, but some are overthrown by it. It has a very piercing impression upon me.⁵³

So Montaigne begins his essay on imagination. Throughout

⁵²Welch, *op. cit.*, p. 49.

⁵³Michel de Montaigne, "Of the Force of Imagination," *Essays of Montaigne* (London: Navarre Society, 1923), I, 104.

it he reports anecdotes and rumors which demonstrate the great power and significance of imagination. His essay is not that of the psychologist. Rather he presents passionately a power with which he is well acquainted via personal experience as well as through the experience of others.

Like Montaigne, Pierre Charron (1541-1603) recognizes the great power of imagination.

The Power of Imagination is exceeding great; this is in Effect the very thing that makes all the Noise in the World: almost all the Clutter and Disturbances we feel, or make, are owing to it. (Accordingly it was observ'd before, that and this is, if not the *Only*, yet at least the most *active* and bustling *Faculty* of the Soul.) And, in good Truth, the Effects of it are Wonderful, Unaccountable, and almost Incredible. [sic]⁵⁴

Also, Like Montaigne, Charron proceeds to cite anecdotes which characterize this awe-ful power. Yet, like many before him, he ends with disparagement of these powers and an appeal to the governing power of reason.

This [imagination] is the Source of all our Evils, our Confusions and Disorders, our Passions and Troubles; the most, and the worst of them rise out of a prepossest Fancy, and heated Imagination: So that in truth Mad-men and Fools, the Ignorant and the Mobb, are blindly led by the Nose by it, and follow this Leader; and betray their Folly in doing so; as Wise and Judicious Men distinguish themselves, and approve their Prudence in suffering nothing but Reason to guide and govern them. [sic]⁵⁵

Charron demonstrates the continuing influence of Aristotle

⁵⁴Pierre Charron, *Of Wisdom* (London, 1707), I, 158.

⁵⁵*Ibid.*, p. 160.

and the Neoplatonists in emphasizing the need for reason as the controller and guider of the wayward imagination.

While Montaigne and Charron had at least limited praise for the imagination, in Gianfrancesco Pico della Mirandola (1463-1494) we have as hostile an attitude toward imagination as we have yet encountered. In viewing imagination as a necessary creator of images, directly related to sensation, yet, at its best, directed by reason, Mirandola stands clearly in the Aristotelian tradition. In fact, says Mirandola, "He who lacks reason . . . is not man, but rather a brute to be dragged hither and thither at the beck of the imagination."⁵⁶

Montaigne, Charron, and Mirandola represent three points along a continuum of attitudes toward imagination which prevailed in the sixteenth century. They differ in their emphases rather than totally and definitively. All recognize the dangers or ill effects of imagination. Montaigne, however, is not so concerned for a prevailing dominant faculty of reason as are Charron and Mirandola. Mirandola recognizes the strength of the faculty, but sees this strength as one of brutishness rather than in the humanistic terms of Malebranche. These three positions are joined by one other attitude of the sixteenth century, i.e.,

⁵⁶Gianfrancesco Pico della Mirandola, *On the Imagination* (New Haven: Yale University Press, 1930), p. 79.

that of the Atomic School, represented by Telesius and Campanella. Aware of the conflict between reason and imagination, these men see reason as divorced from sensation, as abstract in its activity. "Because of this fact, imagination, for both Telesius and Campanella is a more important faculty than reason."⁵⁷

Thus, we enter the seventeenth century with an awakening to the importance of the imagination, as well as with older tradition of the superiority of reason. As we examine the figures of the seventeenth and eighteenth centuries we shall look for increased attention to the creative force of the imagination and a clearer break with the traditional attitudes.

Rene Descartes (1596-1650) directs his attention to the questions: what do I know and how do I know it. In responding to these questions he does not offer a consistent definition of the imagination. In an earlier work he offers a traditional view of the imagination in service of a higher faculty of understanding. "The understanding is indeed alone capable of perceiving the truth, but yet it ought to be aided by imagination, sense and memory, lest perchance we omit any expedient that lies within our

⁵⁷Welch, *op. cit.*, p. 53.

power."⁵⁸ Descartes is traditionally Aristotelian when he notes that "it is both possible and necessary to use the imagination as an aid."⁵⁹ In the later *Meditations*, however, Descartes defines imagination as a "faculty of knowledge" of the body in which it exists.⁶⁰ The chief difference lies in the later claim that the imagination is, in fact, *not* essential. "I remark . . . that this power of imagination . . . is in no wise a necessary element in my nature."⁶¹

That the traditional disparagement of imagination still has profound influence is demonstrated by the position taken by a number of persons during the seventeenth century. We may note here the words of Nicolas Malebranche (1638-1715).

Imagination is a fool that likes to play the fool. Its flashes of wit, its unforeseen turns, will amuse you and me also. Yet it is necessary, if you please, that in our discussions reason alone should be supreme. It is necessary that it should decide and pronounce judgment. Indeed reason is silent and instead of bidding it be silent we listen to its pleasantries and linger over the various phantoms which it calls up.

⁵⁸Rene Descartes, "Rules for the Direction of the Mind," in *Descartes-Spinoza* (Chicago: Encyclopaedia Britannica, 1952), p. 18.

⁵⁹*Ibid.*, p. 30.

⁶⁰Rene Descartes, "Meditations," *ibid.*, p. 96.

⁶¹*Ibid.*

Bid it be silent, if you wish to hear clearly and distinctly the deliverance of inner truth.⁶²

No doubt prevailed here as to the dangers of this force known as imagination, nor in Spinoza (1632-1677) for whom imagination is "the only source of falsity."⁶³ It provides inconsistent and confused information. "Imagination, in a word, is Spinoza's term for all those confused bodily states and corresponding inadequate ideas produced from without."⁶⁴ Still a third rationalistic view is that of Leibniz (1646-1716), for whom imagination leads to error and confusion unless aided by intellect.⁶⁵

Not always in the sixteenth century and seventeenth was imagination placed under the control of reason, however. In Francis Bacon (1561-1626), for example, we find the recognition of imagination above reason in certain limited areas. In Bacon, imagination is no longer posited as a faculty of knowledge. It acts upon both reason and will. Even more significantly, imagination has a creative

⁶²Nicolas Malebranche, *Dialogues on Metaphysics and on Religion* (London: Allen & Unwin, 1923), p. 70.

⁶³Benedict de Spinoza, "The Ethics," *The Chief Works of Benedict de Spinoza* (London: Bell and Sons, 1919), II, 114.

⁶⁴Welch, *op. cit.*, p. 60.

⁶⁵Gottfried Wilhelm Leibniz, "On What Is Independent of Sense and of Matter," in *Philosophical Papers and Letters* (Chicago: University of Chicago Press, 1956), II, 890-892.

power in poetry, and is raised above reason in the areas of faith and religion. "For we see that in matters of Faith and Religion we raise our Imagination above our Reason, which is the cause why Religion sought ever access to the mind by similitudes, types, parables, vision, dreams."⁶⁶ The recognition of the creative resource of imagination develops slowly. We have seen it occur intermittently, only to be lost in the stress on reason. Even Bacon recognizes this creative power only in areas where science and "true appearances" do not apply.⁶⁷ He does mark a new beginning of a recognition of the creativity of imagination. It is a beginning which was to be of more immediate and lasting significance than those which preceded it.

In *Leviathan*, Thomas Hobbes (1588-1679) defines imagination as "decaying sense," i.e., a mental picture which remains following the actual sensation of the object.⁶⁸ While here he seems to have no concern for the creative powers of imagination, in a letter to Sir William Devenant he sings the praises of fancy.

⁶⁶Francis Bacon, "Of the Advancement of Learning," *The Works of Francis Bacon* (Boston: Houghton, Mifflin, n.d.), I, 258.

⁶⁷*Ibid.*, p. 259.

⁶⁸Thomas Hobbes, *Leviathan* (New York: Dutton, 1950), p. 10.

All that is beautiful or defensible in building; or marvellous in engines and instruments of motion; whatsoever commodity men receive from the description of the earth, from the account of time, from walking on the seas . . . is the workmanship of fancy.⁶⁹

In the former reference he seems to be concerned with providing a defensible statement about the faculty of imagination, while in the latter he speaks freely of creativity and fanciful thought and "copious imagery."⁷⁰

Extensive aludation of the creative power of the imagination is found in a series of eleven papers by Joseph Addison (1672-1719), "On the Pleasures of the Imagination." Having surveyed this creative power in architecture, art, poetry, and literature, Addison concludes:

We have already seen the influence that one man has over the fancy of another, and with what ease he conveys into it a variety of imagery: how great a power then may we suppose lodged in Him who knows all the ways of affecting the imagination, who can infuse what ideas he pleases, and fill those ideas with terror and delight to what degrees he sees fit! He can excite images in the mind without the help of words, and make scenes rise up before us, and seem present to the eye, without the assistance of bodies or exterior objects. He can transport the imagination with such beautiful and glorious visions as cannot possibly enter into our present conceptions, or haunt it with such ghastly spectres and apparitions as would make us hope for annihilation, and think existence no better than a

⁶⁹Thomas Hobbes, "Answer to Sir William Devenant's Preface before Gondibert," *The English Works of Thomas Hobbes* (London: John Bohn, 1840), IV, 449-450.

⁷⁰*Ibid.*, p. 449.

curse. In short, he can so exquisitely ravish or torture the soul through this single faculty as might suffice to make the whole heaven or hell of any finite being.⁷¹

How far we have come during just one century, from the disparagement of imagination by Malebranche and Spinoza to such a hymn to the creative imagination as Addison sings in 1712!

With recognition of the relationship between creativity and imagination assured, we turn now to the eighteenth century and the British Association Psychologists--David Hume, Thomas Reid, and Dugald Stewart. While holding to a distinction between the truths of belief and the fictions of imagination, David Hume (1711-1776) nonetheless attributes great importance to the imagination.

Nothing is more free than the imagination of man; and though it cannot exceed that original stock of ideas furnished by the internal and external senses, it has unlimited power of mixing, compounding, separating, and dividing these ideas, in all the varieties of fiction and vision. It can feign a train of events, with all the appearance of reality, ascribe to them a particular time and place, conceive them as existent, and paint them out to itself with every circumstance that belongs to any historical fact, which it believes with the greatest certainty.⁷²

⁷¹Joseph Addison, "On the Pleasures of the Imagination XI," in *The Spectator: The Works of Joseph Addison* (New York: Harper and Brothers, 1873), II, 153.

⁷²David Hume, *An Enquiry Concerning Human Understanding* (Chicago: Open Court, 1904), pp. 47-48.

Increasing attention to the importance of imagination is found in Reid, Stewart, and Brown. Thomas Reid (1710-1796) offers extensive evidence of the importance of the flow of images in all persons. "There shall the Muses, the Graces, and the Virtues fix their abode; for everything that is great and worthy in human conduct must have been conceived in the imagination before it was brought into act."⁷³ Dugald Stewart (1753-1828) criticizes Addison and Reid for inadequately limiting imagination to the areas of sensation and sight. He sees imagination to be essential in all areas of human knowledge for "the power of Imagination [sic] is unlimited."⁷⁴ It is a prerequisite to the fine arts, and to all human sensibility. "The faculty of imagination is the great spring of human activity, and the principal source of human enjoyment."⁷⁵

The sixteenth, seventeenth, and eighteenth centuries mark a radical turning point in the history of the philosophy of imagination. This period began with the traditional disparagement and limitation of the faculty of imagination.

⁷³Thomas Reid, "Of Conception," *Essays on the Intellectual Powers of Man*, IV: *The Works of Thomas Reid* (Edinburgh: MacLachlan, Stewart, 1846), p. 383.

⁷⁴Dugald Stewart, *Elements of the Philosophy of the Human Mind: The Collected Works of Dugald Stewart* (Edinburgh: Thomas Constable, 1854), II, 436.

⁷⁵*Ibid.*, p. 467.

However, throughout this era men struggled with an awakening sense of the importance of imagination. Francis Bacon took a bold step in calling the attention of mankind to the creative uses of imagination. Addison more fervently pleaded for recognition of these creative uses. Finally, at the end of the eighteenth century in rapid succession, Hume, Reid, and Stewart outdo one another in emphasizing the universal importance of imagination.

Before leaving the eighteenth century we need to examine statements on imagination among these philosophers of the Romantic School. The Romantic philosophers were particularly interested in the processes of human creativity. In this pursuit they redefined both reason and imagination in terms of the creative forces of each faculty. Imagination continued to be increasingly important.

In Immanuel Kant, the imagination has an important and essential mediating function between understanding and sense experience. One feels, however, in reading Kant that the recognition of this essential function is an abstract analytical exercise rather than a felt or experienced awareness. There is none of the fervent praise we found in Addison, for example, or in the writings of the Associationists. Note, for instance, the following statement.

Hence it is apparent that the schematism of the understanding by means of the transcendental synthesis of the imagination, amounts to nothing else than the

unity of the manifold intuition in the internal sense, and thus indirectly to the unity of apperception, as a function corresponding to the internal sense (a receptivity). Thus, the schemata of the pure conception of the understanding [imagination] are the true and only conditions whereby our understanding receives an application to objects, and consequently significance.⁷⁶

Kant "asserts that synthesis in general is the work of the imagination and is a necessary condition of knowledge."⁷⁷

Because this synthesis is an active process, it involves imagination both as productive and as reproductive.⁷⁸

As for Kant so for Hegel (1770-1831), imagination has the task of unifying the internal intuition with the external object.⁷⁹ This unification is the creative function of imagination, according to Hegel. Imagination also has a reproductive function, which presents images of recollected sense experience to the intelligence.⁸⁰

While Kant and Hegel offer analytical interpretations of imagination, in Friedrich Schleiermacher

⁷⁶Immanuel Kant, *Critique of Pure Reason* (London: Bell and Daldy, 1872), p. 112.

⁷⁷H. J. Paton, *Kant's Metaphysic of Experience* (London: Allen and Unwin, 1936), p. 269.

⁷⁸Cf. Paton, *op. cit.*, p. 355: "There is only one synthesis of imagination in which both apprehension and reproduction play their part."

⁷⁹G. W. F. Hegel, *Philosophy of Mind* (Oxford: The Clarendon Press, 1894), p. 219.

⁸⁰*Ibid.*, p. 216

(1768-1834) we again find praise of imagination grown out of personal experience.

For me imagination supplies what reality withholds, by virtue of it I can put myself in the position of any other person I notice; my spirit bestirs itself, transforms the situation to accord with its nature, and judges in imagination just how it would act in such a case.⁸¹

Nonetheless, imagination, for Schleiermacher, if it is to be truly worthy must be accompanied by reflection which results in judgment.⁸²

Kant, Hegel, and Schleiermacher comprise part of a group of the Romanticists who insist on the close relationship of reason and imagination, though this close relationship of reason and imagination, though this close relationship does not relegate the significance of imagination. An additional group regarded reason as relatively unimportant and imagination as primarily important. Welch includes in this group Johann Tetens (1738-1807), G. F. Meier (1718-1777), S. Maimon (1754-1800), and Arthur Schopenhauer (1788-1860).⁸³ We will attend here to the philosophy of only Schopenhauer, allowing him to speak for this point of view.

⁸¹Friedrich Ernst Schleiermacher, *Soliloquies* (Chicago: Open Court, 1926), p. 82.

⁸²*Ibid.*

⁸³Welch, *op. cit.*, p. 87.

In Schopenhauer we find what appears as a reversal of the statements of earlier decades which praised reason and criticized imagination as leading to error. Because reason deals with abstractions rather than actual experiences, it has the disadvantage of producing errors.

These are the abstract motives, the mere thoughts, which are by no means always drawn from his experience, but often come to him only through the talk and example of others, through tradition and literature. Having become accessible to thought, he is at once exposed to error.⁸⁴

Imagination, on the other hand is essential for knowledge, which is based always on perception.

All original thinking takes place in images, and this is why imagination is so necessary an instrument of thought, and minds that lack imagination will never accomplish much, unless it be in mathematics. On the other hand, merely abstract thoughts, which have no kernel of perception, are like cloud-structures, without reality.⁸⁵ Imagination is therefore an essential component of genius, enabling the person to recall objects and experiences rather than having to rely on abstraction between experiences.⁸⁶

These comments on Schopenhauer bring to a close our investigation of a developing philosophy of imagination.

⁸⁴Arthur Schopenhauer, *The World as Will and Idea* (London: Routledge and Kegan Paul, 1883), II, 241.

⁸⁵*Ibid.*, II, 245.

⁸⁶*Ibid.*, III, 142.

Our study has taken us on a long and circuitous journey which began with disparagement of imagination, and continued through a lengthy struggle between reason and imagination. During the early periods of this struggle reason was consistently viewed as the greater and more important faculty. Dante was the first to question this view. However, his questioning was of limited influence until the Romantic period when Kant, Hegel, and Schleiermacher insisted on the close relationship of imagination and reason. Even more radical were the views of Schopenhauer who not only insisted on the essentiality of imagination, but also attributed error to the faculty of reason.

We have also witnessed the slow awakening to the creative potentiality of imagination, which began with the cautious statements of Francis Bacon and culminated with the fervent praise of Joseph Addison.

We have followed views on the essentiality of imagination for knowledge which began with Aristotle and continued through the British Association Psychologists of the eighteenth century. These views began with the Aristotelian insistence on the untrustworthiness of imagination, but culminated with the unlimited praise of imagination by Stewart.

By the beginning of the nineteenth century

imagination was regarded as at least equally as important as reason. Its creative potentiality had been affirmed. Psychologists regarded it as not only essential for knowledge, but as trustworthy and unlimited in its powers. With these attitudes becoming increasingly accepted, persons in many fields began during the nineteenth century to discover the specific functions and uses of imagination. Out of this tradition developed the use of imagination in psychotherapeutic techniques. In the next chapter we will observe these uses of imagination which form the technological backgrounds of imagination therapies.

CHAPTER II

THE NINETEENTH AND TWENTIETH CENTURIES

A PERIOD OF EXPANSION AND ANALYSIS

With the struggle for the recognition of its creative powers ended, imagination, during the past two centuries, has become a resource to be utilized as well as analyzed. Increasing attention has been paid to the relevant and practical uses of the imaginative functions of the mind. Also imagination has become not so much a faculty to be contrasted with the rational faculties, nor a faculty grudgingly admitted a place in the analysis of mind, nor a resource praised but not analysed, as, rather, the subject of analytical interest. This change reflects the development of psychology from a branch of philosophy to an empirical investigative science.

Writing at the beginning of this era, Samuel Taylor Coleridge (1722-1834) prepared the way for, and himself reflected, many of these changes. While insisting on the supremacy of reason, Coleridge, nonetheless was awake to the importance of imagination. James Baker has called Coleridge the "first man in the history of English criticism to have an adequate theory of the imagination."¹

¹James Volant Baker, *The Sacred River* (Baton Rouge:

Coleridge, for the first time in English theory, worked out an adequate account of how active and passive powers of the mind collaborate in the poetic act. Secondly, his dynamic and genuinely creative imagination is much more satisfying than the compounding power of Addison or Hume. Thirdly, and this is the most important reason of all, Coleridge's theory of imagination is really adequate because he, for the first time in English theory, made imagination the creator of symbol, not merely the creator of figure of speech or metaphor.²

Coleridge makes it clear that the imagination is no mere passive recipient of images. "The function of the imagination is two-fold, to penetrate and to create."³ Both functions are active, initiating powers.

This active power of imagination may be of two types--primary or secondary, according to its creative power. In his most succinct and representative statement on the imagination, Coleridge states:

The imagination then I consider either as primary, or secondary. The primary Imagination I hold to be the living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary imagination I consider as an echo of the former, co-existing with the conscious will, yet still as identical with the primary in the *kind* of its agency, and differing only in *degree*, and in the *mode* of its operation. It dissolves, diffuses, dissipates, in order to re-create: or where this process is

Louisiana State University Press, 1952), p. 280.

² *Ibid.*, pp. 280-281.

³ Margaret Sherwood, *Coleridge's Imaginative Conception of the Imagination* (Wellsley, Massachusetts: Wellesley Press, 1937), p. 38.

rendered impossible, yet still at all events it struggles to idealize and to unify.⁴

The imagination then, for Coleridge, has a divine, unifying power, enabling man to reproduce in a finite way the infinite creative power of God. As such it is contrasted not with the rational faculty, but with fancy. "The Fancy brings together images which have no connection natural or moral, but are yoked together by the poet by means of some accidental coincidence."⁵ Yet, for Coleridge, imagination was not only a faculty to be analyzed, but was the source of his own literary activity.

For when Coleridge's imagination was working, at high tension, actual pictures seem to have passed before it with the preternatural vividness of after-images . . .⁶

This power it was which enabled Coleridge, for example, to compose "The Rime of the Ancient Mariner," with its vividness, despite the fact that he had never had first-hand experience in being at sea.

Writing at approximately the same time, William Blake (1757-1827), while not claiming the analytical interest in imagination which was Coleridge's, nonetheless

⁴Samuel Taylor Coleridge, *Biographia Literaria* (London: William Pickering, 1847), v. I, pt. II, pp. 297-298.

⁵Samuel Taylor Coleridge, *Table Talk* (London: John Murray, 1851), p. 328.

⁶John Livingston Lowes, *The Road to Xanadu* (New York: Henry Holt, 1946), p. 441.

like Coleridge, saw imagination as a divine power. In addition, again like Coleridge, his artistic endeavors were products of this imaginative resource upon which philosophically he placed heavy emphasis. To Blake, recognition of the power of the imagination is at the heart of his understanding of man, of his religious affirmations, and of his metaphysics. "Imagination, according to Blake, is not only the creative ego, it is the life force itself."⁷ It is imagination which preserves man from total fallenness and which is and will be the means of his ultimate redemption. "This world of Imagination is the World of Eternity it is the Divine bosom into which we shall all go after the death of the Vegetated body." [sic]⁸ Writing to George Cumberland shortly before his death, Blake reaffirmed via his own experience his earlier statement in "The Last Judgment."

I have been very near the Gates of Death and have returned very weak and an old man feeble and tottering, but not in Spirit and Life not in the Real Man the Imagination which Liveth for Ever. In that I am stronger and stronger as this Foolish Body decays. [sic]⁹

⁷Mark Schorer, *William Blake: The Politics of Vision* (New York: Henry Holt, 1946), p. 441.

⁸William Blake, "A Vision of the Last Judgment," in his *Complete Writings* (New York: Random House, 1957), p. 545.

⁹William Blake, "Letter to George Cumberland, April 12, 1827," in *Ibid.*, p. 707.

As in his writing, Blake attributed great power and importance to the imagination, so his artistic inspiration was a product of this power. "He painted from imagination; that is to say, his paintings are representations of a pre-existent idea conceived in the mind."¹⁰

As the nineteenth century progressed, imagination assumed not only a significant post in the arts, but in science as well. John Tyndall (1820-1893), the English physicist, attributes to the imaginative faculty the ability to transcend the limits of sense experience, in the development of hypotheses and theories on the basis of the data of the sense experience, for "in explaining sensible phenomena, we habitually form mental images of the ultra-sensible."¹¹ For Tyndall, imagination is "the architect of physical theory."¹²

For the great French mathematician Henri Poincaré (1854-1912), imagination in the form of inspiration was recognized as the source of mathematical insight. Solutions to mathematical problems came not only as the result

¹⁰ John G. Davies, *The Theology of William Blake* (Oxford: Clarendon Press, 1948), p. 66.

¹¹ John Tyndall, "Scientific Use of the Imagination," in his *Fragments of Science* (New York: Appleton, 1897), II, 103.

¹² *Ibid.*, p. 104.

of continuous hard and deep thought, but with the flash of sudden illumination.

For fifteen days I strove to prove that there would not be any functions like three I have since called Fuchsian functions. I was then very ignorant; every day I seated myself at my work table, stayed an hour or two, tried a great number of combinations and reached no results. One evening, contrary to my custom, I drank black coffee and could not sleep. Ideas rose in crowds; I felt them collide until pairs interlocked, so to speak, making a stable combination. By the next morning I had established the existence of a class of Fuchsian functions, those which come from the hypergeometric series; I had only to write out the results, which took but a few hours.¹³

Having been awakened to the power of this mental force by his own experience, Poincaré endeavored to investigate its uses. He attributed the experience itself to lengthy work in the unconscious depths of the mind prior to the conscious experience. Nonetheless, he felt the experience could be efficacious only when both preceded and followed by periods of conscious effort. Thus, the inspirational experience was useful not for the solution of problems, but in providing a hitherto undiscovered "point of departure" for necessary calculations.¹⁴

For Francis Galton, the imagination as a visualizing

¹³Jules Henri Poincaré, *The Foundations of Science*, trans. George Bruce Halsted (New York: Science Press, 1913), p. 387.

¹⁴*Ibid.*, p. 394.

power was the subject of extensive investigations via interviews as well as in empirically designed research projects. He believed imagination to be an inherited natural gift. In addition, his investigations demonstrated to him that women have greater powers of imagination than men, and the ability was particularly high in young children. Furthermore, he believed that abstract thinking, the development of language, and book-learning all tended to impair and limit the visualizing capacity.¹⁵

With the development of experimental psychology in Germany in the late nineteenth century, a renewed effort was made at defining and describing the activity of the imaginative faculty. Wilhelm Wundt (1832-1920), the father of experimental psychology, saw clearly that this description was the task of scientific experimental psychology.¹⁶ Nor did there exist in the mind of Hugo Münsterberg (1863-1916) any doubt as to the importance or possibility of this task "The task of exhaustively describing such an imagined thing by natural science may be difficult; but the

¹⁵Francis Galton, *Inquiries Into Human Faculty and Its Development* (London: Dent and Sons, 1907).

¹⁶Wilhelm Wundt, *Völkerpsychologie* (Leipzig: Wilhelm Engelmann, 1905), v. II, pt. 5, p. 5. "Darum bleibt die elementare Analyse der Phantasietätigkeit eine Aufgabe der experimentellen Psychologie, die mit ihren Hilfsmitteln hier wie überall an das individuelle Bewusstsein gebunden ist."

difficulty does not impair the principle; every castle in the air has its architecture."¹⁷

In Germany, the discussion of the activity of imagination focused on three essentially similar and interrelated problems--the distinctions between memory and imagination, between passive and active imagination, and between reproductive and productive imagination. For Wundt, imagination differed from memory in that while the former is an active apperceptive process; the latter is a passive associative process. "Just as memory is a general concept for certain associative processes, so imagination and understanding are general concepts for particular forms of apperceptive activity."¹⁸ This was a departure from the earlier and more common position that the imagination merely reproduced memory-images in a unique and strange arrangement, a position which Wundt held to be false.¹⁹ He believed the associative processes of memory to be essentially passive functions, existing without influence by the will of the

¹⁷Hugo Münsterberg, *Grundzüge der Psychologie* (Leipzig: Johann Ambrosius Barth, 1900), I, 341. "Die Aufgabe, solce erträumtes Ding erschöpfend naturwissenschaftlich zu beschreiben, mag schwierig sein; aber die Schwierigkeit beeinträchtigt nicht das Prinzip; ein jegliches Luftschloss hat seine Architektur."

¹⁸Wilhelm Wundt, *Outlines of Psychology* (Leipzig: Wilhelm Engelmann, 1906), p. 304.

¹⁹Wilhelm Wundt, *System der Philosophie* (Leipzig: Wilhelm Engelmann, 1906), p. 160.

individual. The active functions of imagination, on the other hand, he saw to be volitionally directed by the individual toward some definite goal.

Here the feeling of activity with its accompanying variable sensations of tension does not merely follow the combinations as an after-effect produced by them, but it precedes them so that the combinations themselves are *immediately recognized as formed with the aid of the attention*. In this sense these experiences are *active* experiences.²⁰ [Wundt's underlining]

Wundt did not limit himself to describing the activity of the imagination, however, for, as the foundation of myth and religion, it occupied a prominent place in his discussion of *Folk Psychology*.²¹ His contribution to the development of the psychology of imagination was, thus, not only an analytic one, but, even more important, is to be found in this important recognition.

While recognizing the activity of the imagination as essential for inventiveness and problem-solving directed by individual volition, Hugo Münsterberg's understanding of

²⁰Wundt, *Outlines of Psychology*, pp. 284-285.

²¹Wundt, *Völkerpsychologies*, pp. 3-4. "Die Letzte Quell aller Mythenbildung, aller religiösen Gefühle und Vorstellungen ist die individuelle Phantasietätigkeit; jene Gebilde selbst aber besitzen durchaus den Character von Phantasieschöpfungen, die sich unter den Begingungen des Zusammenlebens entwickelt haben. In den Mythos verknüpft die Volksphantasie die Erlebnisse der Wirklichkeit. In der Religion schöpft sie aus dem inhalt dieser Erlebnisse ihre Vorstellungen über Grund und Zweck des menschlichen Daseins."

the relationship between memory and imagination illustrates that of which Wundt was highly critical. That is, he distinguished the two faculties according to their accurate or inaccurate juxtaposition of recalled perceptual experience.

Memory and imagination both work with the material which the earlier experience has supplied; but the memory reproduces that material in the given order of the foregoing facts, the imagination combines the material in an order which is determined by the individual desires and feelings.²²

According to Münsterberg, the images produced by the imaginative faculty appear in the mind "without any reference to their past origin, picturing a timeless truth which is surprisingly correct only because it is the result of a sharpened memory."²³

Münsterberg did not stand alone in this conception.

Edward Titchener, likewise, stated:

It seems clear that an idea comes to us as imagined only if it comes as consciously unfamiliar, with the feeling of novelty or strangeness upon it; this feeling of strangeness is as characteristic of imagination as the feeling of familiarity is of memory.²⁴

²²Hugo Münsterberg, *Psychology and the Teacher* (New York: Appleton, 1910), p. 135.

²³Hugo Münsterberg, *On the Witness Stand* (Garden City New York: Doubleday, Page, n.d.), p. 60.

²⁴Edward Bradford Titchener, *A Text-Book of Psychology* (New York: Macmillan, 1926), p. 422.

Similarly, James Sully proposed that the distinctive feature of the active imagination is its "orderly, methodical bringing together and arranging of parts in a new organic whole."²⁵ Thus, for Sully, imaginative activity "may produce new modes of combination, but no new elements."²⁶ It is dependent upon the faculty of memory and the ability to recall prior experiences. Finally, William James depended upon this distinction between identical and unique combinations of perceptual elements to differentiate reproductive and productive imaginative activity.

Fantasy or Imagination are the names given to the faculty of reproducing copies of originals, once felt. The imagination is called 'reproductive' when the copies are literal; 'productive' when elements from different originals are combined so as to make new wholes.²⁷

James's contribution, however, is not restricted to his restatement of the distinction between productive and reproductive activity. Rather, it is found in his discussion of the relationship between sensory and imaginative processes. The common assumption, according to James, would be that the activity of the imagination is a purely cerebral process, having nothing to do with the organs of

²⁵James Sully, *The Human Mind* (New York: Appleton, 1892), I, 366.

²⁶*Ibid.*, p. 363.

²⁷William James, *Principles of Psychology* (New York: Holt, 1890), II, 44.

sense. This assumption was, however, an improper one. While holding as improbable the possibility that peripheral sensory activity is involved in imagination, James raises the question of whether, in fact, sensations might not be aroused via the cortical activity of the imagination.²⁸ In raising this question, he discusses motile, visual, auditory and touch images, while most other psychologists were restricting their investigations to visual images.

A second figure in American psychology, John Dewey, directed his interest at describing the activity of the faculty of imagination, as well as at clarifying the significance of its activity, particularly the activity of the creative imagination. According to Dewey, imaginative activity occurs in three stages. The lowest stage, mechanical imagination, is the recombination of perceptual elements. Fantasy or fancy occupies the intermediate stage, and is characterized by the delights afforded by poetic simile and metaphor, as well as by analogies. This highest stage is the significant and meaningful creative imagination.²⁹

Creative imagination is not to be considered as the production of unreal or fantastic forms nor as the idle play of capricious mind working in an arbitrary way. It is a *universalizing* activity; that is to say, it sets

²⁸ *Ibid.*, p. 72.

²⁹ For a discussion of the three stages see John Dewey, *Psychology* (New York: American Book, 1886), pp. 194-195.

the idea of memory or perception free from its particular accidental accompaniments, and reveals it in its universal nature, the nature which it possesses independent of these varying concomitants.³⁰

The significance of the creative imagination for Dewey did not lie in any unique mode of operation, but in that it accomplished what memory and thought could not do. "The highest form of imagination . . . is precisely an organ of penetration into the hidden meaning of things--meaning not visible to perception or memory, nor reflectively attained by the processes of thinking."³¹

While psychologists of the late nineteenth and twentieth century were devoting their efforts to an understanding of the productive and reproductive, active and passive aspects of the faculty of imagination, in the twentieth century, the imagination has attracted the attention of such divergent persons as Harold Rugg, Alfred North Whitehead, E. J. Furlong, George Santayana, Jean Paul Sartre, and Susanne Langer. Although the line between psychology and philosophy has rarely been a localized or finely clarified demarcation, these persons seem to share certain ways of viewing reality in distinction from those of the psychologists to whom we have referred. We have seen that for Wundt and Münsterberg in particular, and by

³⁰*Ibid.*, p. 197.

³¹*Ibid.*, p. 195.

their own admission, the task of describing the activity of the imagination has been the task of an empirical, scientific, deductive psychological method. For twentieth-century philosophy, at least as embodied in the persons whose positions will be referred to here, views of the activity of the imagination are more often part of an intuitively reached world view. These men lay no claim to the objectivity of the scientist. They do claim a unique, intuitive insight into the nature of reality. They do not restrict their interest to the mental processes of man. Rather, their philosophical interests embody the whole of reality.

Harold Rugg provides us with a personally embodied transition from the empirical psychological method to the intuitive philosophical method, in his insistence that the contributions of these two methods be combined.

The resources of the two approaches, the intuitive and the scientific, so far as they bear on the imagination, must be brought together. Not their factual and technical minutiae, but their conceptual essence.³²

Rugg insists that those who seek a sound theory of imagination need to become "conceptual encyclopedists."³³ In fulfilling his objective, he draws on the contributions of

³²Harold Rugg, *Imagination* (New York: Harper and Row, 1963), p. xvii.

³³*Ibid.*, p. xix.

scientists such as Poincaré and Einstein, artists such as Cézanne and Blake, as well as from Coleridge and Bergson. He utilizes the insights from experiments in hypnosis and in the drug-induced psychedelic states. He examines the points of view of mysticism, Taoism, and Yoga.

From these varied sources Rugg formulates a theory of the imagination as the activity of the mind's threshold state between consciousness and unconsciousness. Only in this mental state is the mind free to create through imagery, for in both the conscious and unconscious state imageric creativity is inhibited.

The key to the creative act lies neither in the conscious mind nor in the deep unconscious. It lies in the threshold ante-chamber between them. In both the conscious or the unconscious the flash is definitely censored. The creative act, which depends upon freedom, is blocked at both rigid ends of the continuum. In the conscious alert mind it is prevented from breaking through by the incessant demands of sensory stimuli and the lopsided stereotyped nature of perception. In the deep unconscious levels . . . a generation of analysis suggests another rigidity--that caused by the pervading effects of emotional frustration, and by the inaccessibility of much of the nervous storage for conscious use. But in the transliminal chamber the creative mind is free.³⁴

The illuminating flash of insight which occurs during the threshold state cannot be willed into being. It appears, however, only following prolonged immersion in the problem, *a la Poincaré*. Its appearance is in the form of

³⁴*Ibid.*, pp. 213-214.

"hallucinatory, fantastic imagery."³⁵

Images which have been stored during the early years of life are the language of the transliminal state, which occurs most readily during the periods between sleep and wakefulness. These images have creative qualities according to Rugg, only when the individual has prepared for the insightful flash through concentration and desire. Even following such preparation, says Rugg, the experience itself appears unexpectedly and suddenly, but, more important, with certitude. "When it comes, the discoverer knows he is right, before he verifies it logically."³⁶

The significance of the imagination, for Rugg, is that it empowers the individual to construct "thought models of the real world," models through which the person is able to manipulate symbolically aspects of the real world in the process of problem-solving. Every person--student, child, housewife, businessman, artist, and scientist--relies on this ability to simplify the problem-solving aspects of life.

Imagination is the universal and indispensable instrument of all levels of living in the human world. Our daily lives are dependent on it. All day long we imagine our way around the house or the community; visualizing alternative courses and alternative consequences of action.³⁷

³⁵*Ibid.*, p. 222.

³⁶*Ibid.*, p. 9.

³⁷*Ibid.*, p. 37.

Without the imagination every attempt at problem-solving and decision-making would require manipulation and rearrangement of actual objects, of persons as well as things. Anticipation and contemplation would be impossible.

As for Rugg, so, too, for the other philosophical positions to which we will refer, the central concern is the distinction between that which is of the imagination and that which is real, between that which is visualized by the imagination and that which is perceived via the sense organs.

According to E. J. Furlong, the imaginary is the copy of the real in one of three forms of mental activity--visualization, supposal, or creativity. Visualization is the opposite of seeing an object in reality. It occurs primarily in day-dreaming or reverie, although it may also occur as directed by another person, i. e., under the influence of suggestion. To suppose may be either to think or act as if something were the case, or to believe falsely that something, in fact, is the case. Creativity involves the use of the faculty of imagination to invent freely--"it is to break away from the trammels of the orthodox, of the accepted; it is to be original, constructive."³⁸

³⁸Edmund James Furlong, *Imagination* (London: Allen and Unwin, 1961), p. 25.

Such an analytical approach as that of Furlong is not to be found in Alfred North Whitehead, for whom the imaginary and the real are totally and definitely distinct. Mays states that

. . . whereas, for example, in remembering and reasoning there is attention to truth, in imagination there is inattention to it. When we lose ourselves in the fancies of our own creation there is a readiness to overlook the characteristics of actual fact.³⁹

For Whitehead, imagination operates as a propositional feeling, and is contrasted with perceptive feelings. In the latter, physical recognition and indicative feelings are identical. Perceptual sensations are accepted as accurate and believable. Imaginative feelings, on the other hand, posit a distinction between indicative feelings and physical recognition, whether that distinction is great or slight. Here perceptual experiences are entertained rather than believed.⁴⁰

To Whitehead, while the "imagination is never very free,"⁴¹ the freedom which it does have provides the origin of self-determination. The autonomy of the subject, which

³⁹W. Mays, *The Philosophy of Whitehead* (London: Allen and Unwin, 1959), p. 155.

⁴⁰Alfred North Whitehead, *Process and Reality* (New York: Harper and Brothers, 1960), pp. 399ff.

⁴¹*Ibid.*, p. 201.

is in the process of becoming superject, is possible as it feels and re-enacts the actual world which pervades it and guides it. Creativity therefore is concrescence of integration made possible by the actual world. It is the "universe incarnating itself as one."⁴² Freedom is not predetermined and confirmed. It is concrescence through integration and reintegration.

George Santayana views the problem of the relationship between the real and the imagined in terms of the relationship between understanding and imagination. The impurity of the understanding, caused by distractions and misrepresentatives within the individual, calls into operation the imagination. This faculty provides an ultimate truth which cannot be achieved through understanding, as evidenced in the revelations of religion and the intuitions of poets. It makes possible a unification of humanity despite the inequalities of an individual's capacity for understanding, and the grasping of wider truths than those which may be understood.

The imagination . . . has thus a noble role to play in the life of man. Without it his thoughts would be not only too narrow to represent, although it were symbolically, the greatness of the universe, but far

⁴²*Ibid.*, p. 375.

too narrow even to render the scope of his own life and the conditions of his practical welfare.⁴³

The capacity of the imagination to grasp a wider, more profound, ultimate truth creates at the same time the dangerousness of imagination. Unless controlled by reason it is irresponsible and divorced from the world of reality. It "multiplies our wanderings" from the world of knowledge, i.e., from the world of reality.⁴⁴

In a similar way, Susanne Langer views imagination as "the source of all insight and true beliefs."⁴⁵ As such it is "the common source of dreams, reason, religion, and all true general observation."⁴⁶ It is so, however, not because of any inherent weakness in the understanding, but because it is the oldest, most basic type of mental activity. "Image making is . . . the mode of our untutored thinking, and stories are its earliest product."⁴⁷ Again, she states: "Imagination is the primary talent of the human mind, the activity in whose service language was

⁴³George Santayana, *Interpretations of Poetry and Religion* (New York: Harper and Brothers, 1957), p. 8.

⁴⁴*Ibid.*, p. 10.

⁴⁵Susanne K. Langer, *Problems of Art* (New York: Charles Scribner's Sons, 1957), p. 70.

⁴⁶*Ibid.*

⁴⁷Susanne K. Langer, *Philosophy in a New Key* (Cambridge, Massachusetts: Harvard University Press, 1942). p. 145.

evolved."⁴⁸ Basic and inherent to the activity of the mind is the ability to create images, to picture.

The importance of this image-making ability lies not in any representation, or re-presentation, of reality but in its ability to convey meaning through symbolization.

In short, images have all the characteristics of symbols. If they were weak sense-experiences they would confuse the order of nature for us. Our salvation lies in that we do not normally take them for bona fide sensations, but attend to them only in their capacity of *meaning* things, being *images* of things--symbols whereby those things are conceived remembered, considered, but not encountered.⁴⁹

While, according to Langer, images are dependent upon an original sense-experience, their significance lies in the meaning they present which was not present in the original experience. The imagination therefore creates meaningful fantasies, dreams, and myths, as well as fairytales and experiences important only for the vicarious pleasure they provide. The meaning embodied in the products of the imagination occurs through the generalization of a perceptual experience. It comes to signify not just the original experience, but a category of experiences, a class of events.

While for Santayana and Sartre the imagination is related to a kind of super-reality, for Jean Paul Sartre,

⁴⁸*Ibid.*, p. 386.

⁴⁹*Ibid.*, p. 144-145.

the imagination is totally unreal. Images arise when the individual turns his attention from reality. The objects produced in images are either not present or do not exist. Only the image is present, for if the object itself were present, the activity of the imagination would be unnecessary and redundant. Any action on the part of the person in relationship to the image requires that the individual act in an unreal fashion, as if he, too, were unreal.

. . . the object as an image is an unreality. It is no doubt present, but at the same time, it is out of reach. I cannot touch it, change its place: or rather I can do so, but on condition that I do it in an unreal way, by not using my own hands but those of some phantoms which give this face unreal blows: to act upon these unreal objects I must divide myself, make myself *unreal*.⁵⁰

Images as the unreal products of the imagination are essentially impoverished. Qualities present in perception are not present in the image. Chiefly, the image is more general.

Because of this essential poverty, images have no consequences, no activities, beyond those which they are given by the individual himself. They are inactive, passive.

They are neither weighty, insistent, nor compelling: they are pure passivity, they wait. The faint breath of life we breathe into them comes from us, from our

⁵⁰Jean Paul Sartre, *The Psychology of Imagination* (New York: Citadel Press, 1961), pp. 177-178.

spontaneity, If we turn away from them, they are destroyed.⁵¹

Because of their passivity, they cannot satisfy a person's desires, beyond any satisfaction which the person provides for himself. "If I strike my enemy in image the blood will not flow or it will flow only as much as I wish."⁵² Because the images are unreal, any attitude toward them is equally distinct from attitudes toward real objects. "Love, hate, desire, will are quasi-love, quasi-hate, etc., since the observation of the unreal object is a quasi-observation."⁵³

The meaning of image is to be found precisely here. Because the image is unreal, it has an inherent, indestructible symbolic quality. It does not re-present an object. It presents an object. This is quite different from the reflective processes of understanding, during which the individual is not consciously aware of the object, but only of the thought processes. When an image is present to the consciousness, the object is immediately understood in a non-reflective manner.

This non-reflective plane may be called the *plane of presences* because of the attitude assumed by consciousness: it behaves in fact as if it were *in the presence* of the objects which it judges; that is to say, it seeks to apprehend that thing and to formulate ideas on

⁵¹*Ibid.*, p. 178.

⁵²*Ibid.*, p. 209.

⁵³*Ibid.*, p. 174.

it as on an external object. To understand a word at that moment amounts to constructing before consciousness the corresponding thing.⁵⁴

This act is consciousness expressing its freedom from reality. "To posit an image is to construct an object on the fringe of the whole of reality, which means therefore to hold the real at a distance, to free oneself from it, in a word, to deny it."⁵⁵ For Sartre, the imagination is no longer a power of consciousness to produce images. Rather, it is an attitude of consciousness, a "transcendental condition" of consciousness.⁵⁶

We may therefore conclude that imagination is not an empirical and superadded power of consciousness, it is the whole of consciousness as it realizes its freedom; every concrete and real situation of consciousness in the world is big with imagination in as much as it always presents itself as a withdrawing from the real.⁵⁷

Our study of Sartre brings to a close our investigation of the development of the understanding of imagination as the background of the psychotherapeutic use of this mental activity. The significance of this development lies not in the genesis of any consistent theory, for there is none. Rather, it lies in the attitude toward imagination which has developed through the centuries. There exists an attitude toward imagination in contemporary thought which

⁵⁴*Ibid.*, p. 150.

⁵⁵*Ibid.*, p. 266.

⁵⁶*Ibid.*, p. 273.

⁵⁷*Ibid.*, p. 270.

unifies the diversity of theories. Despite the differences of opinion regarding the operation of imagination, little difference exists as to its significance and usefulness. This change in attitude may be seen in three dimensions.

First, products of the imagination are not seen to be representational, but symbolic. They lead not to error because of their inability to reproduce reality, or because they are not identical with original sense perceptions, but rather to insight, to a more ultimate truth. The imagination, therefore, is not to be regarded as a dangerous and untrustworthy activity, as an activity which misleads and corrupts us but as an activity which can enable us to penetrate into a deeper meaning of reality than that which may be reached through sense perception or memory.

Second, the activity of the imaginative function of the mind is not accidental, but purposeful. Images are not chance occurrences to be fought off or subdued. Instead, their appearance is to be accepted as essentially significant, and utilized. In addition, the individual need not wait passively for images to appear, but can encourage their appearance through his own receptivity. When images do appear, the individual may wisely seek out the source of their appearance as well as the significance of their appearance.

Finally, the imagination is not an imitative function

but a creative function. We may recall that the Platonic position regarded the imagination as an imitation of reality and, therefore, as impure and destructive. The contemporary position looks to the imagination not to imitate reality, but, essentially to create a new and distinctive reality, a reality which cannot be a product of sense experience, but rises from the depths of the mind. It is a reality which cannot be arrived at through any empirical or rational activity. It is a reality which is experimental psychologists of the late nineteenth and early twentieth century, it is a reality produced rather than reproduced.

These changes have brought with them an awareness of the ways the imagination operates in the creations of art, literature, in the discoveries of science, in the revelations of religion, and, as we shall discover in the ensuing chapters, in the insights of psychotherapy. Here, as elsewhere, the imagination contributes in a significant way to man's understanding, to his intuition, and to his insight. The psychotherapeutic evocation of the imagination would have been highly unlikely at times when this mental function was disparaged and degraded. Concurrent with the changes in attitude among philosophers and psychologists has come the readiness to employ the imagination in psychotherapy, as well as the recognition that its

employment is a highly significant aspect of psychotherapy.

CHAPTER III

THE ROLE OF IMAGINATION IN THE PSYCHOANALYTIC TRADITION

In the psychoanalytic tradition, products of the imagination are more often the objects of psychotherapy than the subjects of psychotherapy. They are more often regarded as objects to be treated within the therapeutic relationship than as aspects of a method of treatment. Even when included as inherent aspects of a therapeutic methodology, they are regarded as experiences to be interpreted rather than as experiences therapeutic in and of themselves. We shall see that with the development of the evocation of the imagination as a therapeutic method, more and more emphasis is placed upon the experience itself rather than the interpretation or analysis of the experience.

While Sigmund Freud does not speak directly of the imagination he does have a fully developed understanding of fantasy as a product of the imagination. Only early in his development of psychoanalysis did he seek to evoke fantasies as a method of therapy. Even then they were not utilized alone, but operated as objects of interpretation.

Applying his hand to the patient's forehead, he would call upon her to conjure up the forgotten memory in the form of a picture that she would see before her. These forced fantasies . . . served as intermediate guides, to be followed by verbal associations. Freud insisted

that the patient concentrate upon the image until the last detail had been explained.¹

Freud abandoned this technique in favor of the less directed free association method. With this abandonment he shifted from an emphasis on the pictorial to an emphasis on the verbal.²

Despite this shift, Freud did retain an emphasis on fantasies as essential aspects of the mental process and, therefore, as important in the treatment process. They are not, again, important as methods of treatment, but as diagnostic devices, and objects of the treatment process. Freud states, "The technique of psycho-analysis enables us in the first place to infer from the symptoms what those conscious phantasies are [the diagnostic aspect] and then to make them conscious to the patient [the treatment aspect]."³

¹Mark Kanzer, "Image Formation during Free Association," *The Psychoanalytic Quarterly*, XXVII (1938), 480. This technique is described in Breuer and Freud, *Studies in Hysteria*, in Sigmund Freud, *Standard Edition of the Complete Psychological Works* (London: Hogarth Press, 1953), II, 270.

²While the method of free association could perhaps be interpreted as a method of evoking the imagination, it seems to me to be more of a relaxation of the inhibiting consciousness than a purposeful evoking of the imagination faculty.

³Sigmund Freud, "Hysterical Phantasies and their Relation to Bisexuality," in his *The Standard Edition* . . . , IX, 162.

According to Freud, fantasies operate both on the conscious and the unconscious levels. When operant on the conscious level they are known as day-dreams. Unconscious fantasies may be repressed from consciousness or may be products of the unconscious mental activity, remaining on that level.⁴

Phantasies develop with the person. While the developing individual moves from acting on the basis of the former and earlier activity--the phantasizing activity.

With the introduction of the reality principle one species of thought-activity was split off; it was kept free from reality-testing and remained subordinated to the pleasure principle alone. This activity is *phantasying*, which beings already in children's play, and later, continued as *day-dreaming*, abandons dependence on real objects.⁵

Phantasies have three essential characteristics. First, they are wish-fulfilling. Second, they are intimately prized. Third, while enjoyable, they can be overly stressed. When they are, they lead to emotional

⁴Translators of Freud utilize two spellings for fantasy activity. When speaking of conscious activity they usually utilize the spelling, "phantasy" while when speaking of unconscious activity, they usually utilize the spelling, "fantasy." To prevent confusion, we will utilize the spelling "fantasy" when speaking generally of this activity, and the spelling, "phantasy" only when referring to conscious activity, although Freud's translators are not always consistent on these points.

⁵Sigmund Freud, "Formulations on the Two Principles of Mental Functioning" in his *The Standard Edition* . . . , XII, 222.

disturbance.

Phantasies fulfill the wishes of individuals for power or for erotic excitement. Individuals who fulfill these wishes in phantasizing activities are those who cannot achieve fulfillment in the real external world. Freud concludes that, the motivation for phantasies being wish-fulfillment, "a happy person never phantasies, only an unsatisfied one."⁶ While phantasies thus play a substitutive role for reality, art provides a way of returning from phantasy to reality. The artist provides both for himself and for others the reality-oriented gratification of wishes, while still expressed in phantasy.

First of all he [the artist] understands how to elaborate upon his day-dreams, so that they lose that personal note which grates upon strange ears and become enjoyable to others; he knows how to modify them sufficiently so that their origin in prohibited sources is not easily detected. Further, he possesses the mysterious ability to mould his particular material until it expressed the ideas of his phantasy faithfully; and then he knows how to attach to this reflection of his phantasy-life so strong a stream of pleasure that, for a time at least, the repressions are out-balanced and dispelled by it. When he can do all this, he opens out to others the way back to the comfort and consolation of their own sources of pleasure, and so reap their gratitude and admiration; then he has won--through his phantasy: honour, power, and the love of women.⁷

⁶Sigmund Freud, "Creative Writers and Day-Dreaming," in *ibid.*, IX, 146.

⁷Sigmund Freud, *A General Introduction to Psychoanalysis* (New York: Washington Square Press, 1924), pp. 384-385.

Through this process the artist achieves the fulfillment of the same wishes as the day-dreaming phantasizer. He does so, however, by sharing, while the phantasizer does so secretly.

It is significant that even the artist must mold and shape his phantasies before sharing them with the public. Otherwise, he would be unable to share them, because others would be repulsed by them. Freud regards phantasies as man's most secret possessions, because of the socially-unacceptable nature of the wishes they fulfill.

The adult is ashamed of his phantasies and hides them from other people. He cherishes his phantasies as his most intimate possessions, and as a rule he would rather confess his misdeeds than tell anyone his phantasies.⁸

The fact that he must share these with the analyst is a factor influencing greatly the analytic patient's anxiety and early hostility toward the analyst.

While phantasies may be pleasant and useful, too high a degree of luxuriating in them leads to illness. If phantasies become over-luxuriant and over-powerful, the conditions are laid for an onset of neurosis or psychosis. Phantasies moreover are the immediate precursors of the distressing symptoms complained of by our patients.⁹

Emotional disturbance is essentially a product of reality-denial and phantasy-affirmation within the Freudian

⁸Freud, "Creative Writers and Day-Dreaming," p. 145.

⁹*Ibid.*, p. 148.

ideology.

A fine distinction is drawn between the wish-fulfilling nature of conscious phantasies and the motivation and function of unconscious fantasies. While conscious phantasies fulfill wishes, unconscious fantasies function as unsatisfied wishes. When daydreams are repressed, becoming unconscious fantasies, they lose their wish-fulfilling potential.

An examination of the role of the various types of fantasy in the formation of the dream has made it evident that the unconscious fantasy . . . functions not as a wish fulfillment as it did originally in the daydream when it was conscious. The wish-fulfilling daydream becomes transformed, when it is repressed, into a desire for the fantasied situation, a desire which increases in proportion to the instinctual drive with which it is cathected. This leads us to the conclusion implicit in Freud's writing on unconscious fantasy, that the unconscious fantasy is fundamentally an elaborated and unsatisfied unconscious wish.¹⁰

Unconscious fantasies, though they provide no satisfaction in and of themselves, remain operative because of the strength of the wish and the strength of the drive for satisfaction. In addition, while conscious phantasies are recognized as unreal by the individual, unconscious fantasies have a psychic reality. They are treated and

¹⁰Joseph Sandler and Humberto Nagera, "Aspects of the Meta-psychology of Fantasy," *The Psychoanalytic Study of the Child*, XVIII (1963), 176-177.

regarded by the individual as if they were real.¹¹ An important goal of psychoanalysis therefore becomes the individual's recognition of the unreality of his unconscious fantasies, as through free association, interpretation, and the transference relationship they are raised to the level of consciousness.

While for some unconscious fantasies this experience is a new awareness of what has never been conscious, most fantasies have been repressed from consciousness, and perhaps altered in the repressive activity. This repression of the fantasy is due to the unacceptable nature of its source, i.e., sexually satisfying phantasies experienced during early masturbation. Masturbation is satisfying to the child because of the phantasies which he experiences during the activity. With the resolution of the oedipal crisis, these fantasies are repressed, and often altered in order that they may be active without conscious acknowledgement of their source.¹²

¹¹"A characteristic feature of unconscious fantasies, and one which is most important, is that unconscious fantasies possess *psychic reality* in contrast to material reality. Whereas conscious daydreams are known to be unreal, this knowledge does not apply to unconscious fantasies, which are treated as if they were in fact real events." *Ibid.*, p. 123.

¹²See Freud, "Hysterical Phantasies . . .," *op. cit.*, p. 161.

Despite their activity, unconscious fantasies once they enter the realm of unconscious mental functioning, are not known directly, but can only be inferred. They may be inferred from material brought to consciousness in free association or from the development of the transference relationship. Susan Isaacs, a contemporary analyst points out that unconscious fantasies are evidenced most convincingly in hysterical symptoms. "Every detail of the symptoms turns out to have a specific meaning, i.e. to express a phantasy; and the various shifts of form and intensity and bodily part affected reflect changes in phantasy, occurring in response to outer events or to inner pressures."¹³

From this discussion of the Freudian understanding of fantasy, we may be assured that while he does not make explicit reference to the activity of the imagination *per se*, indirectly he places heavy emphasis on the fantasy products of this function. In addition, while he does not directly, purposefully and consciously evoke the imaginative functions of the mind as a psychoanalytic method, these functions are important aspects of that method. In the first place, they are important diagnostic indicators.

¹³Although using the "ph" spelling, Isaacs refers here to unconscious products rather than conscious. Cf. Susan Isaacs, "The Nature and Function of Fantasy," *International Journal of Psycho-Analysis*, XXIX:2 (1948), 85.

Through attending to and interpreting conscious phantasies as well as those symptoms in and from which the unconscious fantasy may be inferred, the analyst who stands in the classical Freudian tradition has an important clue to the core of the individual's disturbance. Even more importantly, fantasies of both types are active in the all-important transference relationship which itself is critical not only diagnostically but therapeutically. Through the resolution of this experience, or re-experience of early relationships as well as fantasies, the patient approaches his cure. Again quoting from Susan Isaacs, "The patient's relation to his analyst is almost entirely one of unconscious phantasy [fantasy]."¹⁴ Indirectly, therefore, the relationship of the psychoanalyst and his patient is one in which the imagination has a vital role to play.

The distinction between the classical psychoanalyst and the later imagination-evoking therapists lies in the fact that the analyst acts so as to induce fantasies already formulated and operative. He is concerned with the products of the imagination and their interpretation. Later imagination-evoking therapists are more concerned with the activity of the imagination within the therapist-patient relation and regard this activity as therapeutic in

¹⁴*Ibid.*, p. 79.

and of itself. Less frequently do they call into consciousness already operative fantasies. Rather, they provide within the therapeutic relationship an opportunity for the expression of the imagination. The distinction is a fine one but an important one.

A second distinction is in the type of imaginative activity which is brought into play in the therapy. For the psychoanalyst in the classical Freudian tradition the fantasy is more often of an ideational character, while we shall see that the later imagination-evoking therapists are more concerned with the visual activity of the imagination. Freud's fantasies, while essential component of psychoanalysis and products of imaginative activity, are more frequently ideas without visual representation. At least he does not speak of any visual content. However, this visual content is essential for the later imagination-evokers.

Later classical psychoanalysts have paid more attention to the activity of the imagination within the psychoanalytic process. These persons acknowledge the activity of the imagination in psychoanalysis openly and directly as Freud never did. While Freud shied away from the use of the term "imagination" or any direct references to it, these later analysts recognize not only the importance of the activity but the appropriate use of the term as well. While in Freud we must infer the presupposed

imaginative activity which lies behind his comments about fantasy, in persons such as David Beres, Max Warren, and Mark Kanzer we have direct reference to and acknowledgement of the imagination.

David Beres, for example, in relating the imagination to the method of free association, the transference relationship, and psychosomatic disorders, states that this activity provides both clues to the individual's disturbance as well as a method of checking on speculations.

The analyst depends upon the patient's imagination for the material with which he can formulate the case and plan his treatment. The analyst speculates on the basis of these data and makes reasonable conjectures from them, and then waits for confirmation or denial from further data in the patient's associations, i.e., from additional products of the patient's imagination.¹⁵

For Beres, however, the concept of imagination does not refer to any specialized process or activity, but to a very general and broad activity, operative on all levels other than the simplest stimulus-response reflexes. "I believe that the basic process, the capacity to form mental representations and which I call imagination, is the same whether the resultant product be a hallucination, a fantasy, a symbol, an image, a thought, a dream, or a symptom."¹⁶

¹⁵David Beres, "The Psychoanalytic Psychology of Imagination," *Journal of the American Psychoanalytic Association*, VIII (1960), 264.

¹⁶*Ibid.*, p. 260.

While viewing imagination as operative on all levels, he does specify and limit the function and purpose of imagination, i.e., participation in and control of reality.

"Without imagination, reality is only sensed and experienced; with imagination, reality becomes an object of awareness. With his imagination man participates in reality, alters it, and even to some extent controls it."¹⁷

Victor Rosen puts greater stress on the specific activity of imagination than does Beres. He believes that the imagination operates in a filling-in-of-the-gaps.

Among the great variety of nonverbal as well as verbal transactions between the analysts and the patient, imagination must play a large role. It is obviously never possible for either one to communicate more than a relatively small fraction of the total information that might be useful for the work of reconstruction. Many omissions must be filled in by an act of imagination on the part of one or the other.¹⁸

Imagination is essential for meaningful communication to occur. In the reception of meaning both the patient and the analyst create total meanings from partial information. In addition each speaks from a totality of meaning which can be only partially communicated on a verbal level. Imagination therefore provides a supporting framework of

¹⁷David Beres, "Perception, Imagination, and Reality," *International Journal of Psycho-Analysis*, XII:4, 5 (1960), 334.

¹⁸Victor H. Rosen, "Some Aspects of the Role of Imagination in the Analytic Process," *Journal of the American Psychoanalytic Association*, VIII (1960), 236.

nonverbal communication and understanding for the verbal aspects of communication.

Max Warren and Mark Kanzer further develop the relationship between communication and imagination by conceptualizing a relationship between the phenomenon of resistance on the part of the patient and the production of visual images. Warren believes these occur especially at those times when the patient's revelation of a feeling or association would disrupt the relationship he desires between himself and the analyst. He suggests that when a patient pauses in the midst of a stream of verbalizations that the analyst inquire regarding what the patient pictures in his mind. Presupposing that the mental picture has been formed to provide a discharge of unacceptable impulses or feelings, the relating of the picture re-establishes communication while at the same time allowing the discharge of feelings. Once revealed, these visual images are interpreted as any other psychic material in the analysis.¹⁹ Kanzer believes that visual imagery appears not only at times of general resistance throughout the analytic relationship, but particularly near the end of sessions, and

¹⁹Max Warren, "The Significance of Visual Images During the Analytic Session," *Journal of the American Psychoanalytic Association*, IX (1961), 504-518.

around the time of termination.²⁰

While in the classical psychoanalytic tradition, imagery and fantasy are regarded as spontaneous experiences to be utilized upon appearance, the first instance of direction and purposeful evoking of imaginative productions, after Freud's earlier but discontinued efforts is the "forced fantasy" method of Sandor Ferenczi. This method was described by Ferenczi in a lecture before the Hungarian Psycho-Analytical Society in 1923, and was used infrequently and in specified instances. It was used particularly with patients who were habitual day-dreamers, and as an adjunctive rather than a complete method of therapy. In his lecture, Ferenczi stated

Occasionally I tell patients whose symptoms consist in habitual day-dreaming forcibly to interrupt these phantasies and to exert all their force in seeking out those impressions which have been avoided through fear (phobically), and which have switched the patients over on to the tracks of pathological phantasy.²¹

While Ferenczi believed that more active therapeutic techniques were appropriate, he believed that this particular approach was weakened by the mixing of free association and

²⁰Kanzer, *op. cit.*, p. 483.

²¹Sandor Ferenczi, "On Forced Phantasies," in his *Further Contributions to the Theory and Technique of Psychoanalysis*, (New York: Basic Books, 1926), p. 69.

suggestive procedures.²²

A second tradition within the psychoanalytic school further stressed the image-producing functions of imagination. Here we will consider the work of Melanie Klein, W. Earl Biddle, and the recent publication by Carroll Wright and Paul Fairweather.²³ For all of these persons the imagination is not only a diagnostic tool, but a consciously and purposefully-evoked capacity for representation and symbolization. It is evoked because of its therapeutic qualities as well as for its diagnostic usefulness. In addition, images as representations of fantasies occur not only spontaneously but may be evoked as well as directed by the psychotherapist.

We shall examine the position of Melanie Klein first, as the earliest of the three. Klein differs from the classical psychoanalytic tradition in stressing an earlier formation and development of fantasies in the life of the individual and the more general and ubiquitous occurrence of them. Allowing David Beres to speak for the classical position, we may note that here fantasy formation is regarded as impossible prior to the development of the ego

²²*Ibid.*

²³While Biddle, as well as Wright and Fairweather, are not psychoanalysts, we will consider their contributions here because of their structural affinities with one another as well as with Melanie Klein.

as active in "the organizing function, secondary process activity, conceptualization, and at least the beginnings of the separation of self and nonself."²⁴ In the classical tradition this is a much later occurrence than that which is proposed by Klein. She regards imaginative thinking or fantasy formation as a primitive, rather than a developed, capacity which exists from the very beginnings of life. This is so, she believes, because fantasies are the mental concomitants of instincts which are themselves present from the beginning of life. "The experience of an instinct in the mental apparatus is connected with the phantasy of an object appropriate to the instinct. Thus, to every instinctual drive there is a corresponding actual phantasy."²⁵ For example, the infant's desire for the breast itself is absent. Fantasies may be either pleasant or destructive, arising respectively from either satisfaction or frustration.

Pleasant phantasies . . . accompany actual satisfaction; and destructive phantasies go along with frustration and the feelings of hate which this arouses. When a baby feels frustrated at the breast, in his phantasies he attacks this breast; but if he is being

²⁴David Beres, "The Unconscious Fantasy," *The Psychoanalytic Quarterly*, XXXI (1962), 322.

²⁵Hannah Segal, *Introduction to the Work of Melanie Klein* (New York: Basic Books, 1964), p. 2.

gratified by the breast, he loves it and has phantasies of a pleasant kind in relation to it.²⁶

These fantasies are acted out in games and make-believe by the child, which Klein equates with the dreams of the adult.

Klein's belief that the child acts out its inner fantasies in its play activity led her to utilize this natural tendency of the child in the psychoanalytic situation. The child who came to her found available for use all kinds of toys. While the child played with them Klein would interpret to the child her understanding of the psychological dynamics of its play. Just as she equates the play of the child with the dream of the adult, Klein equates play analysis with dream analysis. The difference between the two, she states, is wholly one of technique while the principles operative are the same.²⁷

Just as associations to dream-elements lead to the uncovering of the latent content of the dream, so do the elements of children's play, which correspond to those associations, afford a view of its latent meaning. And play analysis, no less than adult analysis, by systematically treating the actual situation as a transference-situation and establishing its connection with the originally experienced or imagined one, gives them the possibility of completely living out and working through that original situation in phantasy.

²⁶Melanie Klein, "Love, Guilt, and Reparation" in Melanie Klein and Joan Riviere *Love, Hate, and Reparation* (London: Hogarth Press, 1962), p. 61.

²⁷Melanie Klein, *The Psychoanalysis of Children* (New York: Grove Press, 1960), p. 38.

In doing this, and in uncovering their infantile experiences and the original causes of their sexual development that have disturbed their whole line of growth.²⁸

As in adult analysis the critical aspect of treatment is the transference relationship, i.e., the reliving in the relationship with the analyst, early experiences and relationships both actual and imagined. The purpose of interpretation is the development and the fostering of the transference relationship, and the recovery of the individual comes only with the successful and happy resolution of the transference. Klein notes in this regard that the greater the fantasy-activity, the greater the capacity of the child for achieving transference.²⁹ Transference provides the context for the convergence of reality and fantasy.

Klein used the basic technique of play analysis with children of all ages, up to and including adolescents. However, specifics of technique differed with the age of the child. While young children she found to be generally highly imaginative and eager to play with available toys, older children, particularly those of the latency period as

²⁸*Ibid.*, p. 43.

²⁹Melanie Klein, "Personification in the Play of Children," in her *Contributions to Psychoanalysis: 1921-1945* (London: Hogarth Press, 1948), p. 224.

well as adolescent, she found to be more reality-oriented. In play, older children were more likely to act make-believe parts and roles with the analyst. The basic direction of analysis remained the same, however--the re-living in conscious play of earlier-formed fantasies, followed by interpretation of the symbolic significance of the play activity, the goal of which is cure-enabling transference relationship. These do not occur in a straight line, however, for the interpretation encourages the acting out of fantasies in play.³⁰ Play and interpretation act reciprocally upon one another.

In what may or may not be a direct reference to Klein's play analysis, W. Earl Biddle states, "The child is never able to handle his disturbing phantasies by his contacts with real people alone."³¹ Biddle makes no direct reference to Klein at this point, but a thorough understanding of this statement would lead us to conclude that he believes Klein makes a fundamental error in assuming that fantasies can be resolved in a present, conscious

³⁰"A child will bring us an abundance of phantasies if we follow him along this path with the conviction that what he recounts is symbolic." Melanie Klein, "Symposium on Child-Analysis," in her *Contributions to Psychoanalysis* . . . , p. 160.

³¹W. Earl Biddle, *Integration of Religion and Psychiatry* (New York: Collier Books, 1962), p. 60.

relationship without recourse to the curative aspects of the fantasies themselves. Interpretation of fantasies in a present relationship is not curative in and of itself, according to Biddle. Because mental disturbance is caused by the distortion of current images by troublesome memory images, to effect recovery, this process must be reversed.³² Contemporary images must be used to counteract the force of the distorting memory images. Contemporary images, in addition, provide direction for the individual through the representation of the individual's goal. This representation, Biddle believes, is a prerequisite to action.

Imagination is an important cognitive function which must operate either consciously or unconsciously before any behavior is possible. The imagination presents the picture of the goal toward which the organism moves. Without it there could be no action. no behavior.³³

The third way in which images function is in need gratification. Biddle states, in reporting research in "image therapy," that "symptoms disappear when gratification is

³²"Trouble arises when the images from memory completely blot out or distort current images, so that the present can be pictured only in terms of a troublesome or unrealistic past." W. Earl Biddle and S. Dunham Wilson, "Sub-Rational Obstacles to Effective Pastoral Counseling," *Pastoral Psychology*, XVIII (November, 1967), 23.

³³W. Earl Biddle, "Imagination as a Factor in Hypnosis," *American Journal of Psychiatry*, CXIII (October, 1956), 367.

is provided even in imagination."³⁴

Klein and Biddle similarly find the source of images in early years of life. Biddle differs in two important respects, however. First, while for Klein, every infantile instinct has a corresponding fantasy, according to Biddle images exist in five different categories: "father symbols, mother symbols, combined father-mother symbols, symbols representing the interior of the body, and symbols representing bodily contents."³⁵ Both, however, regard the parental images as primary. Klein does so because these are the first objects of infantile instincts. Biddle does so because these are the earliest authority relationships. In addition, while Klein regards the distinction between good and bad to be determined according to the degree of need satisfaction or need frustration, Biddle in a similar, but more general, distinction believes the distinction between good and bad parental images to be determined by the degree of pleasure provided by the authority figures.

When the authority figures do something which pleases him [the child], he sees them, quite irrationally, as one hundred percent good and this is the value he assigns to them at the moment. When the authority figures do something which does not please the child,

³⁴W. Earl Biddle, "Images: The Objects Psychiatrists Treat," *Archives of General Psychiatry*, IX:5 (November, 1963), 469.

³⁵Biddle, *Integration of Religion . . .*, p. 90.

then he forms an image of them as being one hundred percent bad, and this is the value he assigns to them at the moment. There is no in-between. The world is perceived on the sub-rational level as either white or black. There is no grey.³⁶

The source of mental illness, Biddle believes, is therefore the cold schizophrenic parent, who provides no pleasure for the developing child.³⁷ Such a parental relationship colors the individual's relationships with all authority figures and continues to distort all authority images with the connotation of badness.

A second important distinction between Klein and Biddle in regard to the developmental source of images is to be found in the fact that while Klein regards the imaginative fantasy-forming function as one which diminishes with age, Biddle regards this function as continually operative throughout life. Early images are critical for Biddle, but images developed in the later years of life are equally important. Like early images, they too are critical for the development of emotional health or illness.

Biddle's image therapy technique involves the suggestion by the therapist that the patient dream, in order, of food, money, and clothes. The patient advances in this

³⁶Biddle and Wilson, *op. cit.*, p. 26.

³⁷Biddle, "Images . . .," p. 465.

sequence only after he has had a dream in which he has not only visualized some favorite food, or amount of money, but has eaten and enjoyed the food, or utilized the money for some personal satisfaction. The apparent simplicity of the process should not be misleading, however, for the process may take many months. The use of dreams for this purpose presupposes a far more positive view of the dream for Biddle than that which Freud claimed. While Freud viewed the dream as a wish-fulfilling experience in esoteric symbols which serve to conceal the real meaning of the dream contents, Biddle sees the dream experience as therapeutic and the symbolic content of the dream as obvious and direct. Biddle states, "In our theoretical approach we consider the dream to be an important problem-solving and subjective testing experience rather than a wish-fulfillment."³⁸

Biddle has utilized this technique primarily with hospitalized psychotic patients in group situations. A group of up to twenty patients meets for an hour once or twice a week. Group interaction is limited to instructions by the leader regarding suggested dreams, and brief reports by patients of their dream experiences. Other questions or concerns are barred from group discussion. Patients are

³⁸*Ibid.*, p. 469.

first instructed to "recall some favorite food prepared by mother or a mother surrogate in childhood, then to incorporate that food in a nocturnal dream, eating and enjoying it as a natural right."³⁹ Biddle regards food as symbolic of life and the right to life, and believes that it is so regarded in the psychic economy of the psychotic individual as well. While the patients are struggling to eat and enjoy the food in their dreams, the therapist, in his meeting with the patients, encourages them to deal constructively with the authority-figures of the dream. He supports their hostile attacks on dream images as well, but only within the dream. Conscious acting-out of aggressions and hostilities is not supported and rarely occurs. Depth probing and interpretations are likewise avoided. Following the enjoyment of food in the dream, the patient is instructed to concentrate first on money, then on clothing. Each experience is symbolic. A strictly Freudian interpretation would regard the food-money-clothes sequence as symbolic of the oral, anal, and genital development stages. Biddle chooses a different symbolic significance, however. "We interpret food as being symbolic of affection, money as an indication of internal resources, and clothes as symbols of personal embellishment

³⁹*Ibid.*, p. 467.

or adornment which makes it possible for the patient to mingle and compete on a par with others."⁴⁰ The goal is always the emancipation of the patient from distorted and frustrating parental images.

Within each phase of the dream sequence, the patient's images progress from deprivation to bounty. This process is symbolic of the process in which the patient moves from frustrating to pleasant parental images. The process is a difficult one and the patient may need to concentrate on a particular image prior to sleep several times before the appropriate and desired positive imageric experience is attained. While difficult, it is essential, for we recall that for Biddle every experience or accomplishment must first be attained within the imagination before it can be attained in reality.

In addition to the group reporting experiences, adjunctive therapeutic experiences include an art class in which patients draw their dream images, a drama group in which patients act out dream experiences, and shop and industrial therapy experiences allowing opportunities for patients to manipulate and work with objects symbolic of their dream images. Through these experiences the dream-work of the patient is reinforced, as well as actualized,

⁴⁰*Ibid.*, p. 470.

in adjunctive therapeutic experiences. The patient has an opportunity to experience and manipulate in his daily recreational and work activities the images which he is seeking to resolve in his dreams.

Biddle's emphasis on the parental authority images had a deep and profound effect on the position adopted by Paul D. Fairweather and Carroll J. Wright. Like Biddle, these authors regard the imagination as a central aspect of the individual's mental and emotional functioning. They state,

Imagination is the psychic key to reality. Imagination, as Soren Kierkegaard remarked, is not one faculty on a par with others. It is the faculty for all faculties. The feeling, knowledge or will that a man has depends, Kierkegaard concludes, upon the imagination he has. Imagination can give perspective to all perception, and meaning to all emotional states, it can in fact bring life out of death for an individual. It provides the capacity to cope with life. Psychotherapy must learn to treat imagination as its most profound friend. It is the misinterpretation of his imaginative function, and the psychic distortion of his own image that lands man in a self-defeating strategy of life. Therefore, the liberation of the imagination from its debased condition unto its creative potential is the essence of human healing and growth.⁴¹

Imagination, for Wright and Fairweather, is central in states of mental and emotional illness as well as of health. At its best, imagination is integrative through the individual's relationship to his psychic images. When

⁴¹Paul D. Fairweather and Carroll J. Wright, *Image Therapy* (Pasadena (?): 1967), p. 15.

debased and frustrated, negative psychic images are conducive of "self-defeating irrational living."⁴² The therapeutic goal is similar to that of Biddle--the freeing of the individual from the negative images and the activation of positive, integrating images. Through this experience, the direction and core of the life of the individual is changed.

To the parental images of Biddle, Wright and Fairweather add the child images, which includes images of siblings as well as of self. Within each of these three image categories are both totally good and totally bad images, depending upon whether or not needs are met. Thus there are six basic images for Wright and Fairweather while Biddle adopts four basic images. The six are the good and bad father images, the good and bad mother images, and the good and bad child images. While real for the individual, these images are not necessarily true in the sense of correspondence to reality itself. The individual acts on the basis of the self-determined real image rather than on the basis of true reality. All behavior can be and must be understood on the basis of the imageric reality which the individual posits.

The father image forms the core of the individual's

⁴²*Ibid.*, p. 16.

perception of, and relationship to, authority. Wright and Fairweather emphasize that the stress on unconditional acceptance and permissiveness in familial relationships, as well as in psychotherapy, has produced a generation of sociopaths, and that new recognition of the importance of authority is a prerequisite to good therapy. Within familial interrelationships the developing individual formulates his perception of the father on the basis of the kind of authority which the father embodies, rather than on the basis of the presence or absence of authority.

The bad father image is perceived as misusing the needs of the person for authority, power, reason, guidance, providence and protection. The bad father image is authoritarian; that is, authority as used for its own sake as an end in itself. In good father imagizing, authority has objectivity and perspective. It is not coercive, controlling and manipulative but takes into consideration the person's needs, as well as the nature of reality itself. The good father image helps the person relate to authority psychically as good and necessary and creative. Such authority need not be seduced, destroyed, nor coerced for selfish ends.⁴³

Wright and Fairweather are careful to note that the bad father image does not always bear the image of the tyrant. Rather, it may be characterized also by the over-indulgent, weak, or absent father. The important and unifying characteristic is that the bad father image reinforces the child's worst fears about himself: namely, that he is bad. The individual defends himself against the fear by

⁴³*Ibid.*, p. 22.

the formulation of a rationalized, idealized father-image which must be destroyed and replaced through the therapeutic process. Because of the direct relationship between the human authority relationship and the relationship to ultimate authority this destruction opens the individual to the goal of therapy; according to Wright and Fairweather, "a mature dependency on God, the Good Father."⁴⁴

In the process of image therapy, the good father image is accepted as real and pointing to that which is ultimately true. The person participates in a widening and a deepening process of differentiation and integration of the many-faceted spiritual world which is part of his human possibility. Personal autonomy and freedom become step by step more real to the ego as the good father image is further differentiated and the presence of God is confirmed again and again in the face of doubts which arise.⁴⁵

The relationship to the image of the father is directly related to the image of human and ultimate authority, as well as the individual's acknowledgement and creative use of the authority dimensions of his own existence. The truly free and autonomous individual has become reconciled to the authority image of the good father.

The inability to achieve psychic continuity with the image of the good father results in the experience of grief. In reality, all persons at some point experience loss of the father. Critical is the incorporation of the good or bad father-image prior to the loss of the father.

⁴⁴*Ibid.*, p. 23.

⁴⁵*Ibid.*

The individual who has incorporated the good image is able to admit his grief and find meaning in the experience, affirming both his relationship with the father and his own self-identity. The individual who has incorporated the bad father image strives to hide the grief experience, failing to find meaning in it.

The individual defends himself against grief because he fears experiencing the distance between himself and authority. He fears the experience because his image of authority is not meaningful. He cannot afford to lose that which he feels is important but meaningless. . . no one can mourn for a person to whom he images himself unrelated.⁴⁶

Image therapy provides a context in which the necessity of the experience of grief may be realized, and the grief experienced. This grief experience is the foundation for the experiencing of self-identity. "When the individual experiences grief, he realizes that he is alive."⁴⁷ He discovers meaningfulness within the experience of the pain of grief.

While the father image is involved with the authority relationships of the individual, the mother image is involved with the dependency relationships of the individual. In the good mother-image of the satisfying breast and in the bad mother-image of the depriving breast we find the perception of the individual of that upon

⁴⁶*Ibid.*, p. 33.

⁴⁷*Ibid.*

which he can depend for nurturing and that upon which he cannot depend for nurturing. The bad mother image may be experienced as the dominant and aggressive mother, the depriving and rejecting mother, the submissive mother, or the seductive-indulging mother.⁴⁸ The individual who is fixated on the bad mother image either seeks to provide his own nurturing for himself, or looks to society to provide it for him. On the ultimate level, the relationship of the individual to the mother image is symbolized by the Holy Spirit, whose activity involves the sustaining, comforting aspects of the divine. "Like mother in the family, the Spirit binds together human beings into a brotherhood of affection and personhood."⁴⁹

The separation from the good mother image is experienced by the individual as despair. As the bad mother image is symbolized by the depriving-frustrating breast, so despair may be described as starvation. It is that emptiness which is concomitant with deprivation of the need for nurturing. Like grief, despair is intrinsic to the human condition "because all persons misunderstand to some degree their relation to the mothering aspects of the ultimate as well as to their own mothers and the nurturing

⁴⁸*Ibid.*, pp. 25-26.

⁴⁹*Ibid.*, p. 26.

aspects of society."⁵⁰ The individual who has incorporated the bad mother image defends himself against despair, fearing the admission of the need for a nurturing mother which he has perceived totally in terms of "poison" rather than "nourishment."⁵¹ Within a nursing relationship with the therapist, the individual in image therapy confronts and realizes his despair on the level of the image, and moves from blackness to hope. He does so in three stages. First, he recognizes that his despair which he perceived as doom itself is in reality the fear of doom. This recognition brings with it greater self-confidence and self-mastery, as the person develops an awareness that the panic he feels has been self-created.⁵² Second, the individual shifts his hope away from frustrating and unrealistic objects such as self-idealization. In the third stage, despair-as-humility, the individual surrenders his efforts at saving himself and his claims of omniscience, as he recognizes that his despair is a necessary, though painful, experience on the way to the discovery of the good

⁵⁰*Ibid.*, p. 40.

⁵¹*Ibid.*

⁵²Wright and Fairweather's statement, "He begins to sense that making a mistake is not to be identified with being a mistake," [*Ibid.*], has great similarity to Roberto Assagioli's technique of disidentification which will be discussed in the following chapter.

image. "In such despair there is a toughness and courage, giving assurance that beyond the travail there exists a new day that may turn out to be real."⁵³

The child image is the correlate of the mother image. While the latter is the image of that upon which the individual can depend, the child image is the image of the self as dependent. It is intimately related to the sibling image, for both are directly involved with the individual's perception of his relationship to his parents, particularly the degree to which the individual feels himself favored or unfavored. In neurosis the individual feels himself unfavored and idealizes the sibling image as both favored and able to manipulate the bad, unfavoring, parental image to his own ends. Such an individual is caught in the bind of the threatening sibling image, while, at the same time, needing the powerful sibling image as an entrée to the parents which he cannot achieve for himself.

The individual experiences his difference from the sibling as estrangement. Wright and Fairweather emphasize that the experience of estrangement is a result of invalid self-images as well as sibling images. The two perceptions form a complex in which neither may exist without the other. The experience of estrangement results in defensive, compensatory self-saving behavior. In the movement

⁵³*Ibid.*, p. 41.

toward health the individual must surrender this compensatory behavior, acknowledge his estrangement and move in the direction of meaningful relationship. The task of the therapist is the creation of an accepting climate in which this is possible. "The therapist must communicate a non-competitive, non-saving image to the patient."⁵⁴ Within such a climate the individual discovers both his own uniqueness and his oneness with others. In the words of Wright and Fairweather, "he becomes aware of his essential 'sameness' and can accept his intrinsic uniqueness without defensiveness."⁵⁵

The core of pathological symptoms within the experience of grief, despair, and estrangement, according to Wright and Fairweather, is self-idealization which hides and denies the meaningfulness of these painful experiences.

Symptoms hide the meaning of despair, grief and alienation by symbolically dealing with life in a self-idealizing egocentric way, in which both the person's need and style of life are disguised from awareness. The valid psychic needs are hidden by the symptomatic denial of meaning and the symbolic disguising of idealization.⁵⁶

Alongside the self-idealizing exists an other-idolizing tendency. The individual idolizes that in others which he

⁵⁴*Ibid.*, p. 42.

⁵⁵*Ibid.*, p. 43.

⁵⁶*Ibid.*, p. 45.

feels himself to be lacking and which would justify his idealization. While these two would seem to be in conflict, in reality they support one another, for the self-idealizing rests on the assumption that the individual is striving for what is most important. "Thus he is ideal because he tries the hardest for what he ought to do, and denies the most that he isn't what he thinks he shouldn't be."⁵⁷ The over-all goal of image therapy à la Wright and Fairweather is the surrender of the self-idealizing strategy, not as a result of the destruction of the idealized image, but through the experience of the good image which already exists in the psyche. "The therapist's job is *not* to direct the person to reality versus imagination, but to direct the person to realistic imagizing which is rooted in good image ultimate resident in the human psyche."⁵⁸

Individual images are related to ultimate images through the symbolic activity of the psyche. Wright and Fairweather regard man as intrinsically related to the ultimate through the symbolic activity. Invalid images create a debased and degraded symbolic attitude, reflected in the behavior of the individual. Valid images renew the symbolic system of the individual, integrating the

⁵⁷*Ibid.*, p. 54.

⁵⁸*Ibid.*, p. 58.

immediate with the ultimate image reality which is always an aspect of the psychotherapeutic process.

The integrative symbolic renewal is expressed most clearly in the experience of faith, hope, and love. "They are symbolic states involving the psychological meaning of the ultimate to the individual."⁵⁹ Faith, hope, and love are dynamically related to the experience of grief, despair, and estrangement, which accompany the destructive images of father, mother, and siblings. The renewal of the father-authority image is experienced symbolically as faith. In the creation of the good father image the individual experiences freedom to be oneself without destruction with its concomitant sense of responsibility.

Faith means the good image of oneself as a historical being. It is based upon the historical evidence that God is good and the trust that one's past and one's history can be taken seriously. Faith is a valid image of history, one's own past history as a creature. Faith means to trust as a creature, that the individual does not have to live in terms of *perfectionism*; it means the freedom to be human; it is the freedom to trust in the ultimate so that one can be one's own human and unique self.⁶⁰

While faith looks to the past in freedom, hope looks to the future in freedom. "It is the ability to take the future seriously, just as faith is the ability or freedom

⁵⁹*Ibid.*, p. 99.

⁶⁰*Ibid.*, p. 101.

⁶¹*Ibid.*, p. 106.

to take the past seriously."⁶¹ Love finally looks to the present in freedom. Love is the integrating experience. It unites past and future in the freedom to live in the present. It unites the good father image and the good mother image in meaningful relationships with others.

Finally, Wright and Fairweather divide the psychotherapeutic process into four phases, each with its own appropriate use of each of several techniques. In the first, or need-awareness, phase of therapy the goal is the individual's insight into the nature of his present condition and of the potential for the reformation of this condition. He is confronted with the role of the destructive images in his present state of grief, despair, and estrangement and of the potential for discovery of the meaning of these states and personal renewal through contact with good image alternative. The historical nature of these destructive images is regarded as secondary to their present existential and ultimate reality.

Wright and Fairweather discuss nine techniques which are appropriate to this phase. Intrapsychic dialogue permits the individual to contact the hidden needs involved in his grief, despair, and estrangement through conversation with a dimension of his personality which he imaginatively projects outside himself. This may take place with the eyes closed with an object or person then

visualized, or between the individual and a person imagined to be sitting in an empty chair. The therapist may facilitate this procedure by talking to the imagined person in the empty chair himself.

Dream interpretation further illuminates and reinforces the awareness by the individual of his need states. Wright and Fairweather regard the dream as "an unopened letter from the heart to the mind, an inner guide to the meaning of life."⁶² Dream symbols are interpreted according to the system of father, mother, and child-sibling images. Dreams also may serve as the support of the third technique appropriate to this phase--the interpretation of the defensive strategy of self-idealization through which the individual seeks to manipulate the control reality.

Group therapy provides a reality context in which the individual confronts his own image world, both in its present destructive aspects and its potential integration aspects. The group as a whole symbolizes the mother image; the members symbolize the sibling images; and the therapist symbolizes the father or authority image.

Also utilized in this phase is a relaxation through visualization technique essentially identical with the reciprocal inhibition technique of Joseph Wolpe. In an

⁶²*Ibid.*, p. 115.

induced state of relaxation the individual visualizes threatening situations, Wright and Fairweather differ from Wolpe in regarding these situations as threatening because of their bad image source, and in regarding this technique as secondary to deeper therapeutic processes.

Wright and Fairweather believe it is important and altogether appropriate within this first phase to interpret and explain the process of therapy as they envision it. In this sixth technique they explain the role and importance of the invalid and destructive image complexes, as well as of the ultimate integrative images with their ultimate ego states of faith, hope, and love.

A seventh technique is borrowed from the paradoxical intention technique of Frankl. The person is asked to accentuate as much as possible his depressive mood during the interim between appointments. In this way, he becomes aware of the sense in which he is in control of his moods and is responsible for them.

Through the involvement in therapy of the other family members, and the suggestion of changes in family interaction patterns, the therapist seeks to stabilize the environment of the individual. Images are regarded as intrinsically related both to the ultimate and to present reality. Changes in interaction patterns and renewal of image complexes support and reinforce one another.

The final technique appropriate to the need-awareness phase of image therapy is that of directed visualization. Through this technique the individual confronts directly via the imaginative resources of his own psyche, both the invalid images which are conducive of his emotional upset and the integrative images which must be experienced in the movement toward health. The technique may involve suggested specific symbols or spontaneous visualization of self-produced symbols. Dreams often provide an entrée to this technique and the individual may be asked to allow a remembered dream to continue in visualization or to re-examine a troubling painful dream for "helpful figures."⁶³

This first phase of therapy is directly related to the good father image. The individual becomes aware of his own needs and of the appropriateness of those needs through the relationship with the accepting authority-symbolizing therapist. The second phase, on the other hand, referred to as the life-awareness phase, is concerned with the search for and contact with the good mother image. The transition between the two phases is marked by a dream in which the symbol of good food appears.

In this second phase the individual begins to feel

⁶³*Ibid.*, p. 118.

that he has a right to be alive and to find meaning in significant relationships with other individuals. Only the germ of his feeling appears here, however, to be specified and fulfilled only later in the development of the person.

The person begins to feel he has the right to live but he doesn't really know where he is. He feels the right to his own uniqueness but he doesn't know what his uniqueness is. He begins to accept the privilege of being needy, but he finds it very difficult to know just what his needs are and how to explain them.⁶⁴

In order that the individual may further clarify his feelings about himself and others, re-education becomes an important task of this phase. The individual needs to learn the appropriateness of his needs and appropriate ways of requesting the filling of those needs. He needs to learn when perceptions of others are appropriate and when they are not. The therapist assists him here by helping him test and learn from his perceptions of the therapist. He does so especially by dealing realistically and openly with the individual's hostile and negative feelings for him. Confrontation of negative images and expression of negative feelings is an important aspect of techniques used during this phase. In intrapsychic dialogue the person is encouraged to express needs and frustrations to the mother. Directed visualization offers an experience of exploring the ocean depths for feared symbolic images

⁶⁴*Ibid.*, p. 120.

which the individual then brings to the surface. Negative experiences and feelings are transcended, however, in contacting the good mother image, through visualization of pastoral scenes (Mother Nature), as well as in reality by having the individual contact his parents in an effort to produce a meaningful and satisfying relationship.

The shift from the second to the third, or identity-awareness, stage of image therapy is marked by a dream in which symbols of money and wealth appear. At this point these symbols are representative of the individual's feelings of personal adequacy as he strives toward becoming "a good authority among other authorities."⁶⁵ This stage is most concerned with the development of a valid self-image. In this effort directed visualization provides an opportunity for the individual to confront and successfully cope with difficult tasks, such as climbing mountains and entering caves. These experiences provide the training of the person's will to transcend the invalid and destructive self-image. Further training of the will occurs through confrontation and admission of negative feelings, particularly grief and despair, and making decisions about renewed relationships with others. Identity is furthermore involved with discovery of one's unique sexual role and needs.

⁶⁵*Ibid.*, p. 124.

In the discovery of self-identity the individual at this third stage of therapy is also involved with discovery of the meaning of the ultimate for his own life.

The patient needs during this phase to articulate for himself the ultimate to which he is committed and which does sustain him through the despairing and grieving aspects of life. These therapists believe that one must turn the patient in this phase of therapy to that which is transcendent to the human self, to God Himself and to the revelation of the ultimate which is symbolized in the Christian faith.⁶⁶

This is a freeing experience for the individual. He can now allow the world to be human, because human limitations are transcended in the relationship with the ultimate. He can relax and enjoy the meaning available in human relationships.

Finally, the entrance into the fourth phase of image therapy is marked by a dream in which the individual receives a new wardrobe of clothes. The right to be alive first experienced in the second phase of therapy is now experienced as the right to be a unique individual. Wright and Fairweather refer to this phase as the integrity-awareness phase, because the changes in the developing good self-image are integrated with the ability to contribute responsibly to the lives of others and with the sense and meaning of the ultimate. Individual therapy now becomes

⁶⁶*Ibid.*, p. 126.

less and less important and group therapy becomes more important, providing the context for the individual to experience, test, and develop his own resources for socialization and for interpersonal relationships.

Imagination-evocation, as practiced in image therapy as developed by Carroll Wright and Paul Fairweather, enables the individual to progress from the intrapersonal and interpersonal estrangement which coincides with the negative destructive images of parents, self, and siblings, to intrapersonal and interpersonal integration and union. While on the one hand imagination is intrinsic to the development of the painful experiences of grief, despair, and estrangement, similarly, on the other hand, when these feelings are admitted and searched for the meaning which they offer to existence, imagination becomes an integrative force. The destructive images are not destroyed. Rather they are transformed through experiences such as intrapsychic dialogue and directed visualization, during which the individual contacts the negative image, and experiences through symbolization and symbolic activity the renewal and transformation of those personal images which constitute his psyche.

While it is perhaps unfair to characterize all of the persons discussed in this chapter as sharing a psychoanalytic orientation, they do share certain basic

similarities in their understanding of the function of the imagination prior to and within the psychotherapeutic relationship. We have already noted that, in the classical Freudian psychoanalytic tradition, products of the imagination are more ideational than visual, and that in psychoanalytic therapy images which appear are regarded as reproductions of earlier experiences and fantasies. With some exceptions, notably the later psychoanalytic writers, Max Warren, Mark Kanzer, and David Beres, who place heavier emphasis on the visual aspects of the imagination, these statements also characterize the other authors discussed in this chapter. While Melanie Klein understands images at their earliest occurrence to be visual, when they re-appear in therapy they do so not on a mental-visual level, but as ideas acted out in play. W. Earl Biddle and Wright and Fairweather both have a stronger emphasis on the visual dimensions of the image experience but include also the ideational dimension. Only a small part of image therapy as practiced by Wright and Fairweather depends on a visual experience.

Central to all of the persons we have discussed in this chapter is the interpretation of the image experience. The experience of the image is regarded as secondary to the interpretation and understanding of the experience. This interpretation is generally reductionistic. It is

historically reductionistic in regarding the source of the present image to be in the past history of the individual. The parent-child relationship is considered to be of particular importance as the source of images and fantasies by all the persons discussed in this chapter. It is systematically reductionistic in categorizing the various images into types. According to Freud all fantasies may be reduced to masturbatory fantasy activity. For Klein and Biddle fantasies are primarily a product of relationships with the parents. To this Wright and Fairweather add the child-sibling image complex.

Although the interpretation of the image or fantasy experience is perhaps more important for Freud, Ferenczi and Klein, it remains central in the techniques of Biddle and of Wright and Fairweather. In addition, the interpretation offered generally is in accord with the therapist's preconception of the nature of the image experience. We shall see that in the Jungian tradition, interpretation, when offered, is made by the person who himself experiences the image. More often the experience is regarded as important in and of itself without need of interpretation.

A further similarity among these persons whose work we have discussed in this chapter is the central use of dream material in the psychotherapeutic relationship. For Biddle, in fact, the dream is the primary therapeutic

tool. While the dream remains important for Jung, his technique of active imagination utilizes conscious fantasy material. In addition, among those influenced by Jung, more and more emphasis is placed on the experience of conscious fantasizing and less emphasis upon the dream.

In addition, the authors dealt with here rely, often heavily, upon suggestion. While we may legitimately raise the question as to whether all psychotherapy does not utilize the powers of suggestion indirectly, through the influence of the psychotherapist upon the patient, here it seems to be more direct and, at least in Biddle and Wright and Fairweather, acknowledged to be so. In Freud, Ferenczi, and Klein this suggestion occurs in the interpretations they make of the patient's fantasy material. For Biddle, the suggestion is even more direct. He suggests to his patients that they dream, in turn, of symbolic food, money and clothes. In the image therapy of Wright and Fairweather suggestion occurs primarily in the explanation which they make of their understanding of the image-source of illness and health.⁶⁷

⁶⁷The occurrence of this explanation as an integral part of the image therapy of Wright and Fairweather forces us to raise the question of whether the system of images which they propose finds its origin in the patient or in the preconception of the therapist. Whichever the source, according to their reports the image approach finds meaning and confirmation in the experience of the patient in therapy. Perhaps they are just more open and honest about

Finally, the persons discussed in this chapter look upon the imagination as central to the states of illness as well as of health. The emphasis shifts, as does the understanding of how the imagination functions in both illness and health, but the inclusion of both dimensions of the function of imagination remains. Freud and Ferenczi view fantasies as related to the individual's wish-fulfilling, desire-satisfying drives. Ultimately the individual must be released from the tyranny of these drives if he is to be emotionally healthy and stable.

It may be said that the essence of psycho-analytic therapy is to have the patient give up his fantasy and to recognize and accept reality. It is necessary in the analytic process to bring out the fantasy and to keep it alive long enough to understand the wish behind it. But eventually the patient must renounce his fantasy and realize his wish according to the demands of reality, if at all. The sadness of the patient who must give up his fantasy is a striking clinical phenomenon and one that is responsible for much of the patient's aggression and hostility to the analyst.⁶⁸

Likewise, Klein believes that, through interpretation of his play activity, the child must be released from the destructive and personally disintegrative images which he has developed of the parents. In Biddle and in Wright and Fairweather the emphasis shifts to the creative and health-giving potential of the imagination. For both, however,

their influence upon the patient than other therapists are.

⁶⁸David Beres, "Perception, . . .," pp. 332-333.

even this emphasis presupposes a destructive function of the imagination which must be overcome through the technique of image therapy.

CHAPTER IV

IMAGINATION-EVOKING PSYCHOTHERAPIES

Having offered for the purpose of contrast, as well as for an understanding of the developing significance of imagination in psychotherapy, a description of the understanding of imagination in the psychoanalytic tradition, we now begin an additional task of this dissertation--a systematic description and examination of those psychotherapies in which the central technique is the evocation of the imaginative capabilities of the individual. We shall see that these psychotherapies differ in a number of important respects from those which were discussed in the previous chapter.

The most important difference between the two approaches to psychotherapy and to the products of imagination within psychotherapy is the place accorded to interpretation and analysis. In the psychoanalytically-oriented psychotherapies these functions occupy a prominent spot, while in the imagination-evoking techniques which we will discuss in this chapter they are regarded as relatively unimportant. This does not mean that, in the latter case, these therapists are not systematic. The therapist himself may, and often does, have a highly developed intellectual understanding of the experiences of the patient. However,

for the patient himself, the experience is of primary importance. William Swartley, in a discussion of the method practiced by Hanscarl Leuner, who will be discussed later in this chapter, makes the following statement.

As a generalization I would say that the patient does not have to analyze anything. The therapeutic effect comes during the symbolic *experience*. Afterwards you may polish the edges intellectually, but most of the therapy occurs on the symbolic level.¹

In addition, here the understanding of the products of the imagination enters on their symbolic nature, rather than upon the role of the past history of the individual. This is a difference in emphasis, for no therapy can totally ignore the history of the individual. However, in imagination-evoking forms of psychotherapy, products of the imagination have a symbolic function which is regarded as growth-directive. Through the experience of these symbolic images the individual achieves emotional health and stability. These symbols have a universal significance, which the individual particularizes and fills with personal meaning according to his own needs and problems.²

¹William Swartley in the Psychosynthesis Research Foundation; Minutes of the Psychosynthesis Seminar, November 19, 1965, p. 14.

²We may recall that many of those in the analytic tradition recognize a symbolic function of the image as well. The difference lies in the understanding of the symbol. For those in the analytic tradition the emphasis is on the meaning ascribed to the image according to the

Wolfgang Kretschmer suggests that in the imagination-evoking psychotherapies, to which he refers as meditative techniques, following the example of Carl Happich, the therapist assumes a more active, directing role than in the analytic techniques.³ This is not always so, however, for W. Earl Biddle, Carroll Wright and Paul Fairweather, and Sandor Ferenczi all are directive as well. Biddle, however, is directive only in the suggesting of the dream image to be sought by the individual. Ferenczi is directive in suggesting that the individual produce and describe a pictured fantasy. Wright and Fairweather share with many of the imagination-evoking psychotherapists a continuously active and directive stance throughout the therapeutic experience of visualization. The experience, however, remains the patient's own, despite whatever direction is offered by the therapist. While Kretschmer's statement may be true of psychoanalysis in its purest form and of imagination-evoking techniques in their purest form, the many variations and adaptations of the two techniques

past history of the individual. In therapy, the emphasis is on replacing this destructive image with an integrative image. In the imagination-evoking therapies the emphasis is on the integrative function of the experienced symbol. Again, let me underline that this is a difference in emphasis rather than in two totally different positions.

³Wolfgang Kretschmer, "Meditative Techniques in Psychotherapy," in Roberto Assagioli, *Psychosynthesis: A Manual of Principles and Techniques* (New York: Hobbs, Dor-man, 1965), p. 314.

preclude its universal application.

The final difference which we will consider at this point lies in the emphasis on waking-imaginative visualization among the imagination-evokers as opposed to the emphasis on the appearance of fantasy material in dreams among the analytically-oriented therapists described in the previous chapter. While in the former, dream material may provide the starting point for an experience of visualization, the emphasis is on the experience of the image which occurs during the therapeutic session.

In the following pages, we will discuss the work of several persons who have written about, theorized on, and practiced imagination-evoking psychotherapies. While differing in some aspects of technique, these persons share a relatively non-interpretive, non-analytic understanding of the imagination and its products. They share an emphasis upon the essential, integrative experience of symbolic visualization.

A. The Jungian Tradition

1. *Carl Jung: Active Imagination*

Because of his influence, and because of his early discovery of the psychotherapeutic use of the functions of imagination, we will deal first with Carl Jung and with the Jungian technique of "active imagination." While few of his

interpreters have paid serious attention to his understanding of imagination, this function is nonetheless of central importance to his thought. Perhaps the reason why few have dealt with this issue is the fact that Jung does not deal extensively with the imagination at any one point. Rather, his references to it are to be found scattered throughout his writings. This fact has led some persons to assume that the imagination is relatively unimportant for Jung.⁴

Jung distinguishes between two forms of thinking--directed thinking and fantasy-thinking. It is in the light of this distinction that we need to discuss his understanding of the important activity of the imagination. His clearest statement on the distinction between these two types of thinking is to be found in the early portions of *Symbols of Transformation*, a later revision of *Wandlungen*

⁴ For example, Roberto Assagioli, who himself was strongly influenced by Jung, states, "Jung's lack of recognition of the imaginative function appears strange in view of his attributing such importance to images and symbols. The explanation lies in his belief that imaginative activity can evidence itself in all the four other functions. But he asserts this without demonstrating it or dealing with it." Roberto Assagioli, *Jung and Psychosynthesis* (New York: Psychosynthesis Research Foundation, 1967), p. 3. While Assagioli is referring here to the absence of imagination in Jung's schema of personality functions (thinking, feeling, sensation and intuition), his implication that this absence implies a failure to demonstrate or deal with the importance of the imagination is unwarranted.

und Symbole der Libido, translated into English as *Psychology of the Unconscious*. Here he makes the following statement.

We have, therefore, two kinds of thinking: directed thinking, and dreaming, or fantasy-thinking. The former operates with speech elements for the purpose of communication and is difficult and exhausting; the latter is effortless, working as it were spontaneously, with the contents ready to hand, and guided by unconscious motives. The one produces innovations and adaptations, copies reality, and tries to act upon it; the other turns away from reality, sets free subjective tendencies, and, as regards adaptation, is unproductive.⁵

Jung's description of fantasy-thinking as unproductive is somewhat misleading, for he distinguishes between productivity and creativity. In a footnote to the above statement, he writes:

It is no doubt true that fantasy-thinking is not immediately productive, i.e., is unadapted and therefore useless for all practical purposes. But in the long run the play of fantasy uncovers creative forces and contents, just as dreams do. Such contents cannot as a rule be realized except through passive, associative and fantasy-thinking.⁶

When Jung speaks of productivity, or practical use, he means by that, scientific and technical applicability. Here directed thinking finds its clearest expression. Fantasy-thinking has no role in this kind of activity. It is, however, creative, both for society and the individual.

⁵Carl Jung, *Symbols of Transformation* (New York: Harper and Brothers, 1956), I, 18.

⁶*Ibid.*

The source and foundation of human progress is to be found in the fantasy-centered activity of the imagination. In addition, the individual, through this activity, contacts his own personal roots, as well as the roots of human creativity in general, which is found in myth. Thus, the creative fantasy, or imagination (Jung uses the terms interchangeably), is directly related to the collective unconscious, wherein exist the archetypal images, found throughout the history of mankind. The creative imagination of the individual expresses itself through these images which, while archetypal and universal, are particularized and provided with meaning by the individual according to his own personal existence.⁷

⁷ It is interesting to note that Freud, like Jung, believed that present fantasies have their source in the history of mankind. Two differences between them are apparent. In the first place, for Jung archetypal images are always products of creative imagination, while Freud believes fantasies have their source in actual events and experiences. The second difference lies in Freud's exclusively sexual interpretation of these fantasies. To quote from Freud, "It seems to me quite possible that all that to-day [sic] is narrated in analysis in the form of phantasy, seduction in childhood, stimulation of sexual excitement upon observation of parental coitus, the threat of castration--rather, castration itself--was in prehistoric periods of the human family a reality; and that the child in its phantasy simply fills out the gaps in its true individual experience with true prehistoric experiences." Sigmund Freud, *A General Introduction to Psychoanalysis* (New York: Washington Square Press, 1924), p. 380.

We cannot deny the fact that, for Jung, the imagination is an essential, creative dimension of the human psyche. The fact that destructive fantasies exist does not deter from the value of the creative imagination.

Truth to tell, I have no small opinion of fantasy. To me, it is the maternally creative side of the masculine mind. When all is said and done, we can never rise above fantasy. It is true that there are unprofitable, futile, morbid, and unsatisfying fantasies whose sterile nature is immediately recognized by every person endowed with common sense; but the faulty performance proves nothing against the normal performance. All the works of man have their origin in creative imagination. What right, then, have we to disparage fantasy? In the normal course of things, fantasy does not easily go astray; it is too deep for that, and too closely bound up with the tap-root of human and animal instinct. It has a surprising way of always coming out right in the end. The creative activity of imagination frees man from his bondage to the "nothing but" and raises him to the status of one who plays. As Schiller says, man is completely human only when he is at play.⁸

This essential creativity lies primarily in the fact that the symbolic images produced by the imagination reveal "what is in the process of becoming."⁹ Such symbols are not to be understood as a veil behind which lurks their real meaning, as Jung describes the Freudian understanding of symbol, but, rather through the science of hermeneutics.

⁸Carl Jung, "The Aims of Psychotherapy," in his *The Collected Works* (New York: Pantheon Books, 1954), XVI, 45.

⁹Carl Jung, "The Structure of the Unconscious," in *Ibid.*, VII, 287.

Through this process the patient makes a series of analogies to the original symbolic analogy. The therapist only later aids the patient in suggesting objective analogies to the symbols which he has discovered in his own research. Such analogies are produced by patient and therapist not according to some preconception of what is right, but according to whether the analogy is of value to the patient. "This procedure widens and enriches the initial symbol, and the final outcome is an infinitely complex and varied picture, in which certain 'lines' of psychological development stand out as possibilities that are at once individual and collective."¹⁰ This procedure was not regarded by Jung as an interpretation but as a development of meaning. Throughout his writings, Jung is consistent in regarding any interpretation as at best secondary. The experience of the symbolic image is always primary.

On the basis of his understanding of the creative powers of the imagination, Jung developed a technique to which he referred as "active imagination."

The latter [active imagination] is a method (devised by myself) of introspection for observing the stream of interior images. One concentrates one's attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes

¹⁰*Ibid.*

taking place in it. Meanwhile, of course, all criticism must be suspended and the happenings observed and noted with absolute objectivity.¹¹

Jung also had patients draw, paint, and sculpt the images which appeared in the imaginative experience.

The purpose of this technique was the expansion of the conscious mind through the experience of the images of the unconscious. Thus, the technique of active imagination is primarily an aspect of the individuation process, during which those mental functions which have been repressed are recognized by the individual, and in which the creative center of personality, the self, comes into being. Without this process the conscious mind tends toward rigidity and narrowness.

Usually, consciousness is characterized by an intensity and narrowness that have a cramping effect; and this ought not to be emphasized still further. On the contrary, everything must be done to help the unconscious to reach the conscious mind and free it from its rigidity.¹²

To accomplish this purpose, active imagination provides the individual an opportunity to switch off the conscious mind and give fuller expression to the images of the collective unconscious.

¹¹Carl Jung, "The Psychological Aspects of the Kore," in C. G. Jung and C. Kerényi, *Essays on a Science of Mythology* (New York: Harper and Brothers, 1949), p. 164.

¹²Carl Jung, "Yoga and the West," in his *The Collected Works*, XI, 537.

Jung first discovered the importance of the symbolic mental image in his effort at self-understanding. Throughout his life he was acutely aware of his own image-life. In his autobiography he reports that he frequently saw very vivid hypnagogic images.¹³ Continually in this survey of his own life and experience, he reports his own fantasies and his efforts to allow them to speak to him. Over and over again he attributes great significance to them, in terms of his own inner growth as well as his external relationships. He reports, "The years when I was pursuing my inner images were the most important in my life--in them everything essential was decided."¹⁴ Jung regarded these images as a product of his anima. The following statement describes both his understanding of this material and their significance for him.

For decades I always turned to the anima when I felt that my emotional behavior was disturbed, and that something had been constellated in the unconscious. I would then ask the anima: "Now what are you upto? What do you see? I should like to know." After some resistance she regularly produced an image. As soon as the image was there, the unrest or the sense of oppression vanished. The whole energy of these emotions was transformed into interest in and curiosity about the image.¹⁵

¹³Carl Jung, *Memories, Dreams, Reflections* (New York: Vintage Books, 1961), p. 210.

¹⁴*Ibid.*, p. 199.

¹⁵*Ibid.*, p. 187.

Frequently, to contact these images Jung would imagine himself making a steep descent. Upon this descent he would encounter the images of his own collective unconscious.

Jung's experience of his own inner world of images and of their significance led him to recognition of the importance of this realm for his patients. As with his own images, so with those of his patients, he regarded them as spontaneous productions of the unconscious rather than as directed fantasies. As such they were to be experienced and understood through analogies, rather than interpreted according to some preconceived theoretical point of view.

My aim became to leave things to chance. The result was that the patients would spontaneously report their dreams and fantasies to me, and I would merely ask, "What occurs to you in connection with that?" or "How do you mean that, where does that come from, what do you think about it?" The interpretation seemed to follow of their own accord from the patient's replies and associations. I avoided all theoretical points of view and simply helped the patients to understand the dream-images by themselves without application of rules and theories.¹⁶

Jung vehemently rejected any notion that these images were directed or caused by him. He merely provided the context in which the patient would give expression to them.

I must therefore expressly emphasize that my method of treatment does not consist in causing my patients to indulge in strange fantasies for the purpose of changing their personality, and other nonsense of that kind.

¹⁶*Ibid.*, p. 170. Jung uses the term dream-images to refer to the images appearing during sleep as well as in waking moments.

I merely put it on record that there are certain cases where such a development occurs, not because I force anyone to it, but because it springs from inner necessity.¹⁷

Jung consistently regarded himself as an image-evoker rather than a director.

The technique of active imagination has three significant results, according to Jung. First it expands the conscious mind, by supplementing it with the contents of the unconscious. Second it lessens the dominance and power of the unconscious. Such power is present only when the individual tries to ignore the language of the unconscious. Third, it is a therapeutic experience, producing personality change.¹⁸ Without this experience the individual is fragmented, rootless, alone. With it, he is united

¹⁷Carl Jung, "The Relations Between the Ego and the Unconscious," in his *The Collected Works*, VII, 221-223. While there is no evidence to substantiate this, it is possible that Jung was familiar with the work of Johannes Schultz and Carl Happich, which we will discuss later. . . . Schultz's work first appeared in the early 1930's and Happich's first article appeared in Germany in 1932, two years before the revised edition of Jung's article. Both utilized standard images, and Jung was perhaps aware of that when he made this statement.

¹⁸"Continual conscious realization of unconscious fantasies, together with active participation in the fantastic events, has, as I have witnessed in a very large number of cases, the effect firstly of extending the conscious horizon by the inclusion of numerous unconscious contents; secondly of gradually diminishing the dominant influence of the unconscious; and thirdly of bringing about a change of personality." *Ibid.*, p. 217.

with his personal history and with all of mankind through the archetypes. Frances Wickes, a Jungian analyst, describes the risk of ignoring the imageric language of the psyche: "The man who fears the companionship of his own thought and shuns the silence out of which thoughts and images arise within him is a lonely man."¹⁹

2. *Ira Progoff: Twilight Imaging*

The fullest developments of the active imagination technique and of its underlying presuppositions is, in the contemporary period, to be found in the work of Ira Progoff. While he rarely speaks of the multi-dimensional conscious and unconscious layers of the mind, Progoff does present an understanding of the symbolic nature of the future-oriented human psyche, which is closely akin to that of Jung. Carl Jung believed that the archetypal images, and particularly the symmetrical mandala image, appeared spontaneously as conscious representations shortly preceding important growth experiences and psychic development. Because of the generally understood repressive functioning associated with the unconscious, Progoff suggests that the term, "unconscious," be replaced by the term, "psyche," to emphasize his understanding of its growth-directive func-

¹⁹Frances Wickes, *The Inner World of Choice* (New York: Harper and Row, 1963), p. 63.

tioning. He believes that the psyche operates from the moment of conception to direct the growth of the individual. The direction of this growth is present as potential from the early moments of the life of the developing embryo. "In its essence the psyche is the directive principle in the human being which guides its growth from the moment of conception onward."²⁰

In the deepest levels of the psyche this function is one of intangible movement. At this level it cannot be directly experienced by the individual. It is, however, experienced on the conscious level, in the form of symbolic images which appear during dreams as well as during waking fantasies. They appear as the unfolding future of the individual; that is, they provide in symbolic form an experience of one's goals before the process of actively working for the realization of the goal can begin.

From whence do the goals of persons come? From the psyche, which is the organ of direction and meaning in life for man. But the psyche, as an active organ of life is ever in flow. It is a movement of images of many kinds, visual and nonvisual, that supplies the contents of consciousness. The goals of personal desire are drawn from this flow. They come forth from the movement of imagery and in their symbolic forms they project themselves, literally throw themselves forward, and establish themselves concretely as goals for future activity.²¹

²⁰Ira Progoff, *The Symbolic and the Real* (New York: Julian Press, 1963), p. 73.

²¹Ira Progoff, "The Dynamics of Hope and the Image

For this reason, Progoff believes it is relatively useless to analyze the symbolic imagery by finding a source or foundation in the past of the person. Rather, the responsibility and function of the therapist is to draw the image forward, to assist in its birth. Progoff continually uses the analogy of the opening of the bud of a flower to convey his understanding of the unfolding process of the imagery of the psyche.

The symbolic nature of psychic imagery is perceived in its capacity to present dramatizations. Psychic images do not present meanings or emotions directly but in a dramatized, personified form. For example, the idea of motion is conveyed through the image of some moving object, a train or plane. A particular emotion is not depicted or stated directly. Rather a scene is presented, or an atmosphere is established, in the context of which the individual feels the emotion which is unfolding in the psyche.

While Progoff believes that the symbolic images often appear in dreams and can be grasped in dealing with the dream, the technique which he utilizes most often for releasing the flow of imagery is that of twilight imaging, a technique very similar to, but more highly developed,

of Utopia," *Erano-Jahrbuch*, XXXII (1963), 113-114.

than Jung's technique of active imagination. Jung does not describe the technique he uses in evoking images but describes them only as spontaneous productions of the collective unconscious. He simply suggests to the patient that he describe the images which appear. He comes closest to describing a particular technique for encouraging their presence in discussing his own image experiences. In this regard we may recall his descriptions of dialogue with the anima and the visualization of a descent. There is no evidence that he used either of these methods of evoking images with his patients.

Progoff suggests to his patients that they recline, relax as completely as possible, and then visualize a screen upon which, he tells them, various images will appear, often in kaleidoscopic fashion. In addition to the pictorial images, words and feelings may also present themselves. While Progoff states that the imagery is not integrated it often is presented in a lengthy pattern or story. That which appears, insofar as the individual gives it free expression, without conscious direction, is the purest form of the sleep processes of the psyche available to the conscious mind. The image experience is one of communication with the nonconscious depths.

It involves essentially an open reverie conducted at a twilight level, between waking and sleep. The material that comes to the fore in it is therefore

directly connected to the nonconscious depths, but it has the advantage of flowing freely in the midst of consciousness. When the proper rapport is established as the base for twilight imaging, it is like having a deep dream where the elusive contents are not forgotten and lost but are described, shared, and recorded in the moment when they occur. It has the effect of loosening and stimulating the flow of the nonconscious levels of personality, thus generating a momentum of feeling that breaks through the impasse of self-conscious analytical attitudes. It also has the effect of deepening the contact with the self so that many intuitive and even poetic experiences occur, as we shall see, even in persons who are accustomed to nothing more than a superficial perception of life.²²

Images which appear during the twilight experience are of two types. Representational symbols are drawn from the cultural context. They are best exemplified by national, political, and religious symbols--military uniforms, national flags, the cross, and the Star of David. They carry intense and direct emotional significance, arousing strong feelings within the individual. Elemental symbols, on the other hand, are drawn from the psyche's reflection of the infinite universe. They are not to be extended. The individual enters into them, and at the same time enters into a transforming experience of reality. "The vehicle of an elemental symbol carries man into dimensions of the infinite where it becomes possible for the meaning

²²Progoff, *The Symbolic and the Real*, pp. 113-114.

of finite human existence to disclose itself."²³ The importance of the elemental symbol is not to be found in the nature of the symbol itself but in the meaning which it provides for the individual. It is not found in the accidental qualities of the symbol but in the personal meaningfulness of the person's experience.

To illustrate the appearance and significance of the elemental symbol, Progoff cites the case of Carl, a middle-aged man whose business career had stagnated. The core of his problem lay in his feelings of basic inferiority to others, and the inner tension which resulted from and reinforced his inferiority feelings. Carl's only therapeutic experience prior to his involvement with Progoff was an effort at self-analysis, which led him more to intellectualizations than genuine insight. The climactic moment of his imaging experience came when Carl imagined himself entering into the open spaces of the molecular structure of a stone, upon which stood the structure of a Greek god. Within the experience, Carl offered the following description:

I have a sudden insight . . . it's a revelation to me that this is actually entry into the periphery of the God power. It seems to me that I am now part of the molecular structure of the stone. I have practically no knowledge about the patterns of molecular structure, but I think I have heard molecules described

²³*Ibid.*, p. 99.

as having fairly wide separations within them. Well, I feel that I am somewhere in the molecular structure of the stone.. This is where I must be. The insight that strikes me, that shakes me, is that God seems impenetrable, impossible to embrace, until we permit ourselves to co-mingle with the substance of God or God power. Then it is effortless. There is nothing we do. We are simply within it. This is how I feel now. I feel within it.²⁴

Carl had not adopted or taken over a symbol already recognized by the society at large. Rather, the symbol of entering into the open spaces in the stone was a creation of his own psyche. Following his experience Carl reported feelings of deep relaxation and of closeness with persons he met on the street. He was surprised by his ability to remain calm during a traffic jam on his way home. He stated, "I feel that I know what it is really to love regardless of the faith or form of behavior of a stranger."²⁵ Progoff sums up Carl's experience in the following manner.

As a modern man, Carl did not possess any traditional symbols that could impart a quality of holiness to his experience; but *his psyche produced its own symbols out of its own need and out of its own wisdom.* These symbols had neither a traditional nor a ritualistic background, but their force and their validity were evident. They possessed the power to draw Carl as a modern man having no connection with any traditional doctrine to a firm experience of the spirituality inherent in the universe and his own close connection with it. The natural process of the psyche brought forth the necessary symbols and used them as vehicles to carry Carl to the point of a transforming contact

²⁴*Ibid.*, p. 129.

²⁵*Ibid.*, p. 138.

within himself and to an awareness of transpersonal love.²⁶

Progoff believes that in every series of imaging experiences, eventually a symbol will appear, created in the depths of the psyche, which provides an integrative goal for the life of the individual. Through this experience the individual attains an intrapersonal unity and an interpersonal sense of community.

Progoff views the symbolic experiences achieved in twilight imaging as essentially spiritual in nature. While seldom utilizing the traditional symbols of the church, these experiences provide a revelation of the infinite universe which occurs in the always-recognized-as-sacred depths of the psyche. The effect of such an experience is deeper and more profound than the alleviation of symptoms or the attainment of normalcy. The dramatic nature of Carl's experience is not simply the overcoming of his physical tension and the achievement of greater self-confidence. Rather, it is to be found in the great sense of communion which he experienced, in what he called the experience of God-power.

In the contemporary atmosphere of secularization, the traditional symbols of the church are no longer available to many, believes Progoff. They are personally

²⁶*Ibid.*, p. 141.

stifling rather than freeing. The sense of the infinite which they conveyed can, however, be found in the inner experience. Carl's experience is available to all. The inaccessibility of the traditional symbols is, Progoff affirms, a central aspect in emotional disorders. The depth experience offers new symbols, unique to each individual, by which the reality behind the traditional symbols can be contacted once again.

This, I think, is one of the crucial points in American psychological disorders, that the traditional symbols are inaccessible to so many. The relation to the biblical tradition and to the quality of reality which breaks through that tradition has been lost in the secularizations of our culture. Yet that relation, that contact, can be re-established in the individual, restored to effectiveness in the continuity of inward experience. One may reach the confines of time and personality and break them open in new and elemental experience. Thus it may happen that the sense of contact, of relationship, reaches out into the continuity of time so that where those events have taken place, whereby great reality has been thrust into human experience in history, one can establish a personal connection with them in his own depths and experience their unfolding power in a new way.²⁷

The nature of this spiritual experience is such that, while its foundation is the depth experience of the symbolic image, it is truly actualized in the activities of the individual. Progoff refers to this as the dialectical

²⁷Ira Progoff, "The Atmosphere of Creativity," *Motive*, XXIII (March 1963), pp. 4-5.

nature of the psyche.²⁸ It moves back and forth, between the inner experience and its outward realization, renewed by the former, concretized by the latter.

3. *Augusta Jellinek: Spontaneous Imagery*

Sharing the Jungian concepts of the collective unconscious and the symbolic language of the psyche, Augusta Jellinek, wrote in 1949 about the significance of utilizing the spontaneous image experience, especially in the treatment of persons afflicted with stuttering.²⁹ In addition, Jellinek regarded a thorough analysis of the images as unnecessary. She did, on the other hand, believe it necessary for the patient to have some grasp of the meaning of his imageric productions, and of their significance for him. This is limited and secondary, however, for the therapeutic efficacy of the imagery occurs, "through mere observation of the phenomena."³⁰

Jellinek believed that therapeutic effects occurred primarily through the release and catharsis which accompany the imagery experience. Spontaneous imagery permits a more

²⁸Cf. Ira Progoff, "Form, Time and Opus: The Dialectic of the Creative Psyche," *Eranos-Jahrbuch* (1965), 1-43.

²⁹Augusta Jellinek, "Spontaneous Imagery: A New Psychotherapeutic Approach," *American Journal of Psychotherapy*, III (July 1949).

³⁰*Ibid.*, p. 383.

direct experience and clearer perception of the personal conflict, resulting in the freeing of the individual from the power and strength of the conflict.

And this type of imagery is connected with an immense feeling of relief, of being unburdened and having reached a state of absolute evidence or of absolute truth. These terms describe not so much an intellectual conviction as rather a very strong feeling or emotional experience which does not have any room for doubt, and therefore produces a gratifying sensation of absolute security.³¹

This sense of relief and certitude brings with it, according to Jellinek, intense emotions as well as a feeling of newness about oneself, a feeling of renewal and even of resurrection. These sensations, occurring through the experience of spontaneous imagery, often precede and make possible symptomatic relief. The imagery which led to these sensations may be utilized again and again in the control of painful symptoms. For example, a patient who stuttered imagined himself sitting on a throne holding in his hand a scepter, and reported a feeling of power and self-confidence during the image experience. Instructed to imagine again this scene before every conversation, he reported relief from his speech problem. The image of wearing fine clothing was used in a similar way with the same results, with another patient. In each instance, the

³¹*Ibid.*, p. 374.

original image and its significance were the patient's own creations. The therapist simply encouraged the patient to utilize continually the experience and its results. She was a catalyst and a suggestor, rather than a controller, director, a manipulator.

B. Meditative Exercises for Imagination Evoking

1. *Johannes Schultz and Wolfgang Luthe: Autogenic Training*

Although autogenic training, as first developed by Oscar Vogt, and more fully described by Johannes Schultz and Wolfgang Luthe,³² is essentially a physiologically oriented technique for the relief of physical as well as mental pathology, because of their influence on the imagination-evoking psychotherapists, a brief statement on their method is necessary. The presupposition upon which autogenic training is based is that psychological and physiological processes are directly and intimately related

³²Johannes H. Schultz and Wolfgang Luthe, *Autogenic Training* (New York: Grune and Stratton, 1959). This book is more than simply a translation of Schultz's original work, *Das Autogene Training*, published in Germany in 1932. While based upon this text, additional publications dealing with autogenic training, as well as unpublished material and personal observations were consulted in the preparation of this later publication. Although Schultz's original book was that which influenced Happich and Leuner, the basic technique has not changed since they were first stimulated by Schultz's work.

to one another. Pathology involves the disturbance of both processes and must, according to Schultz and Luthe be treated accordingly.

The technique of autogenic training includes a series of six standard exercises, during which body states are manipulated mentally, seven mediative exercises, which center on mental states, and additional organ-specific exercises developed for the relief of specific physical disorders such as asthma, frostbite, blushing, and hemorrhoids. The six standard exercises involve, in succession, the sensations of heaviness and warmth in the arms and legs, regulation of the heart beat and of respiration, and sensations of warmth in the abdomen and the cooling of the forehead. Organ-specific exercises involve these same sensations, focusing on the diseased organ. The meditative exercises include experiencing colors, visualization of objects and persons, experiencing feelings, and dialogue with the unconscious. The standard exercises are a prerequisite to both the organ-specific and the meditative exercises.

Our interest here is focused upon the meditative exercises. While the imagination is directly relevant for the standard exercises as well, the mediative exercises are more closely related to the visualization experiences which are being described in this chapter. In addition,

these exercises particularly influenced the later work of such persons as Carl Happich and Hanscarl Leuner, whose methods will be discussed later in this chapter.

The first meditative exercise is the spontaneous experience of colors. The individual first experiences a variety of colors. Only later does one particular color begin to be dominant. Schultz and Luthe believe that two to eight weeks of regular 30 to 60 minute exercise periods are required before the individual begins to experience even the variety of colors.

Utilizing as a starting point the dominant color of the first exercise, during the second exercise the therapist suggests various colors to be visualized by the patient. From this dominant color, the therapist progresses to variations of this color and finally to unrelated colors. After two or three weeks the patient will be able to visualize readily the colors of the spectrum.

Visualization of objects occurs during the third and fourth meditative exercises. During the third exercise the patient strives to picture concrete objects. According to Schultz and Luthe these objects will first appear briefly and only in part. Several weeks of forty to sixty minute exercises are required before concrete objects can be visualized readily and without difficulty. Only then is the individual ready to progress to the fourth exercise,

the visualization of abstract objects. Objects such as justice, freedom, happiness may be imagined in filmy, fairy-like images, as written on a piece of paper, symbolically, or a voice may be heard repeating the word. For example, one patient visualized freedom in a series of images of an orator, open doors, soldiers marching, and children playing.³³

Following two to six weeks of practicing the visualization of abstract objects the individual enters upon the fifth exercise, the experience of feeling states. These may include feelings from the past, unrelated desired feelings, and sexual feelings. They are frequently accompanied by images of various types of activity or of archetypal figures. Examples cited include standing on a mountain, and viewing a sunrise.

While during the fifth exercise images focus on the patient's own activities, other persons are visualized in the sixth exercise. These exercises begin with neutral figures, such as a mailman or janitor, because of the difficulty encountered in visualizing persons who evoke strong positive or negative reactions. Several weeks may pass before the individual is able to visualize clearly any person at will. Attitudinal changes often occur as a result of these exercises. The individual's perception of

³³*Ibid.*, p. 107.

others becomes more realistic and less influenced by associated emotions.

The final meditative exercise involves dialogue with the unconscious. In response to questions such as "Who am I?" "What is my problem?" or "What do I want?" images appear in the mind. These images are often mysterious and physically seem to have little or no connection with the question asked. For example, in response to the question, "What am I doing wrong?" a patient visualized a peasant woman walking through a cornfield. The following day this patient repeated the same question and visualized the peasant woman entering a farmhouse.³⁴

As with the other techniques we are discussing in this chapter, the significance of the meditative exercise is to be found in the experience rather than in the analysis of the experience. The therapist determines the direction of the series of exercises, and suggests to the patient the goal of each exercise. The patient is responsible for practicing the exercises daily at home and reporting results to the therapist during weekly appointments.

The immediate result of autogenic training is the increased accessibility of unconscious material. Long term

³⁴*Ibid.*, pp. 118-119.

therapeutic results include relief of psychosomatic disorders, behavior and motor pathologies, such as stuttering, enuresis, anxieties and phobias, increased tolerance of stress and discomfort, and more meaningful and fulfilling interpersonal relationships.³⁵

2. *Carl Happich: Meditation*

Johannes Schultz was the first person to utilize in the treatment of pathological conditions a series of visualization exercises practiced by the patient. His early work set a pattern for later developments of therapeutic techniques based on fundamentally the same principle --namely, that the experience of various predetermined symbolic images is an important tool, both diagnostically and therapeutically. The first person to utilize as a foundation the work of Schultz and enlarge upon it was Carl Happich, a German physician. Happich was also influenced by his familiarity with Oriental meditative techniques.

³⁵Schultz and Luthe differ significantly from other imagination-evoking practitioners in the relatively long period of time they believe is required for the development of the capacity to visualize clearly and without difficulty. In my own experience, while the quality of images improves during the progress of therapy, most persons are able to visualize images from the beginning of therapy and to find significant personal and interpersonal improvement early in therapy. The reason for this difference seems to lie in the fact that the imageric productions of patients in autogenic therapy are relatively brief. Image experience as a result of other forms of therapy are longer, and the quality of the image often improves as the individual becomes more involved in the experience.

Happich's description of the therapeutic technique of meditation is to be found in his article, "Das Bildbewusstsein Als Ansatzstelle Psychischer Behandlung" [Symbolic Consciousness as the Starting Point of Psychic Treatment].³⁶

Happich posits the existence of a middle zone of consciousness, which utilizes the language of symbolic pictures rather than logical thought or critical reason. This is the realm of memories, of fantasy, legends, and myths, and of creativity. Without the proper functioning of this realm, the individual cannot be mentally healthy. Neuroses and psychoses are disturbances of its activity.

Despite the importance of this creative area of consciousness modern man has, for the most part, ignored its resources, while emphasizing the logical processes of reasoned thought. While primitive man was able to suspend the activities of reason to contact their creative source relatively easily, modern man requires what Happich refers to as the exercise of meditation. This is essentially an experience of relaxation, controlling and eliminating the "coercive discharge of reflective thought."³⁷ Genuine

³⁶Carl Happich, "Das Bildbewusstsein als Ansatzstelle Psychischer Behandlung," *Zentralblatt Für Psychotherapie*, V (1932), 663-677.

³⁷"Jede wirkliche Entspannung schaltet den zwangsmässigen Ablauf des Denkbewusstseins aus." *Ibid.*, p. 667.

meditation is free of intellect and reason. As such, Happich believed it to be practiced in its purest form only in India and Eastern Asia.

Because meditation is free from the coercive reason, it is less influenced by both the environment and the therapist than other therapeutic material. Even dreams, Happich believed, are influenced by the individual and by external events occurring during sleep. Meditation, on the other hand, is spontaneous and without predetermined form. It opens doors to secret "rooms of the soul" and allows the patient to express things of which he was unaware but which are nonetheless significant for his illness.³⁸

Besides this diagnostic significance, meditation has a therapeutic effect. Patients treated through this technique regained the self-confidence and determination which they had lost. Many of these, Happich reported, were cured within one to two months.³⁹

The meditative technique begins with the patient sitting relaxed in a dimly lit room. Happich would sit

³⁸"Die unspezifische Reaktion im Bildbewusstsein hat den Vorzug, dass ohne Fewart, spontan, sich Türen öffnen zu verborgenen Seelenräumen und der Patient Dinge aussagen kann, die ihm bisher nicht bewusst waren und die für die Deutung seines Krankheitsbildes sehr wesentlich sind und dass Allgemeinkräfte des Organismus in Bewegung gesetzt werden."

³⁹*Ibid.*

behind the patient with his hands on the patient's head. The patient is requested to breath smoothly. During this time Happich would keep a check on the pulse of the patient, speaking calming words if the pulse became too fast. When the patient can achieve relaxation and breath-control without difficulty, the actual meditation procedures are begun. These procedures involve the visualization of three different experiences.

In the first meditative experience the patient images himself leaving the room and walking to a meadow. He wanders through the countryside, and through a forest. Having viewed the meadow he then imagines himself returning to the room where he is sitting, opens his eyes and describes his experience. Happich calls this first exercise, the return, signifying the patient's return to a new beginning from which a new content of life can be formed.⁴⁰

The second exercise, to which the patient proceeds only after he can experience freely the journey to the meadow and back, consists of imaginatively walking through the country to a mountain. Climbing to its peak, he views the landscape from all sides, and returns once again to the room. "The second exercise signifies the creative life,

⁴⁰"Die erste Vorstellung nenne ich die Rückkehr, die Rückkehr zu den Anfängen von welchen aus ein neuer Lebensinhalt geformt werden kann." *Ibid.*, p. 671.

activity, achievement; it is a test and an education."⁴¹

In the third exercise the patient imagines himself going along a path through a small grove, finding on the other side of the grove a chapel. He enters the chapel and remains there for some time before returning along the same way. "The third imaginative performance I call the conclusion, it happens in a form which is perceived by almost everyone as a great rest."⁴²

Happich also utilized specific exercises in dealing with anxiety provoking situations. For example, one patient who was required once a week to preside over a conference felt great anxiety each time this occurred. In meditation this patient experienced imaginatively a conference meeting, and in a relaxed state watched and listened to his colleagues. Happich reports that following this experience the patient was able to meet with this body without fear.⁴³

While meditation as a therapeutic technique is not without its dangers, especially in the pain and anxiety of a more immediate self-encounter than that which is offered

⁴²"Die dritte Vorstellung nenne ich den Abschluss, er geschieht in einer Form, wie er fast von jedem Menschen bisher als grosse Ruhe empfunden wurde." *Ibid.*

⁴³*Ibid.*, p. 673.

by more rational therapeutic methods, depending upon thought rather than imagination, Happich is convinced that it shortens the length of therapy and has results not accessible to other methods. Happich believes that persons who only think are "driven out of paradise." They are split in two, fragmented, because they cannot reach a great portion of their own depths. Patients who practice meditation open significant doors to the "rooms of their souls."⁴⁴

3. Hanscarl Leuner: Initiated Symbol Projection

Enlarging upon the techniques described by Schultz and Happich, Hanscarl Leuner developed what he refers to as initiated Symbol-Projection. As with the other approaches we are discussing in this chapter, Leuner's emphasis is on the experience of the patient rather than the analysis of the experience. "Clinical experience has demonstrated in many cases 'symbolic-experience' during ISA [Initiated Symbol Projection] requires no analysis for

⁴⁴"Bei dem Patienten, der sich in diesem Schwebestand befindet, im Bildebewusstsein, öffnen sich ohne Gewaltmassnahmen Türen zu Sellenräumen von selbst. Hieraus wird verständlich, wie sehr der nur denkende Mensch 'aus dem Paradies vertrieben ist', weil er nicht mehr die Möglichkeit hat, einen grossen Teil seiner Seelenräume zu erreichen; der nur denkende Mensch ist ent-zweit, gespalten; daher macht er uns so häufig einen schizothymen Eindruck; er ist nicht mehr Persönlichkeit; die eine Hälfte seines Ich hat häufig Angst vor der anderen." *Ibid.*, pp. 676-677.

either meaningful diagnosis or therapeutic effect."⁴⁵

Leuner recognizes his debt to Jung but can not be called a Jungian therapist. While influenced by Jung in regard to the personal significance of symbols, Leuner believes that the Jungian theory is needlessly mystical.⁴⁶ In addition, Leuner believes his technique more effective than Jung's in that in the latter the patient is more likely to visualize alone than in the presence of the therapist. I believe that Leuner has misunderstood the Jungian technique at this point. Active imagination occurred in the presence of the therapist, although Jung also encouraged his patients to report imagery occurring outside of therapy. A more important distinction, and one to which Leuner does not refer, lies in the fact that Leuner utilizes standard image experiences while Jung relied on spontaneous imagery.

Initiated Symbol Projection is both a diagnostic and

⁴⁵Hanscarl Leuner, "Initiated Symbol Projection," in Assagioli, *Psychosynthesis* . . . , p. 289.

⁴⁶"Although we have learned a lot about symbolism from the Jungians, we do not see any reason to employ their rather mystical theory as long as there is an adequate theoretical framework which is more down to earth." Hanscarl Leuner, "The Use of Initiated Symbol Projection in Psychotherapy." Lecture sponsored by the Section of Experimental Psychology, New Jersey Bureau of Research in Neurology and Psychiatry, Princeton, New Jersey, May 16, 1966. (Mimeographed)

therapeutic technique, and in this regard also shares a commonality with the other approaches being discussed in this chapter. Although the basic presuppositions remain the same in either case, the specific methodology differs. When the goal is diagnosis, the therapist suggests in rapid succession a variety of image situations. The therapist's interest is directed toward what appears in the image rather than in the resolution of the image experience. In therapy, on the other hand, the patient's imagination is involved in the development and resolution of a particular image experience. The therapist's concern here is with the emotions which accompany the experience rather than with the material per se.

Leuner regards the emotional content of the image experience as the most significant aspect of Initiated Symbol Projection. The direction of the image experience is directed by the emotions of the patient. To emphasize the emotional intensity of the experience, and the importance of the emotions, Leuner utilizes the term, catathymic imagery, to refer to the material produced by the patient. The focus of the therapeutic session is upon the emotional tone of the experience. The patient must experience whatever that emotional tone is as fully as possible. In keeping with this requisite Leuner believed the therapist should be relatively inactive following his suggestion of

the starting point for the experience.

We believe that the patient derives more from experiencing frustrations and resistance to his efforts than he would if he got miraculous support which led to a fantastic solution. We are aware of the opportunities to suggest all kinds of magical experiences in the course of a daydream. Both the doctor and the patient may find this fascinating, but we doubt that it really helps the patient to deal with reality and to overcome his neurotic maladjustment.⁴⁷

Therapeutic effect of the experience of symbol projection comes as the patient meets realistically and overcomes its painful and frustrating aspects.

The therapeutic technique of Initiated Symbol Projection consists of a series of twelve standard symbol-motifs⁴⁸ experienced during a state of relaxation. To induce this state Leuner uses the techniques of muscular and cardio-vascular relaxation, as well as deep, regular breathing, as developed by Schultz. In this state, the patient becomes less aware of the external environs, and is less subject to self-conscious criticism and control.

The first two symbol-motifs are identical to the first two meditation exercises developed by Happich--the visualization of a meadow and of a mountain. Leuner does

⁴⁷*Ibid.*, p. 10.

⁴⁸While Swartley in translating Leuner has used the term symbol-motives to refer to the image experiences, the word motifs seems to be a more accurate description and I shall use this term.

not use the chapel exercise of Happich because of its religious overtones. In fact, Leuner believes Happich's method is weakest therapeutically at the point at which he begins to be concerned with religious experience rather than psychotherapy.⁴⁹

The rationale for beginning with the meadow motif lies in the ease with which it is visualized as well as with its symbolic significance. "The symbol of a meadow serves as a kind of 'psychological Garden of Eden,' that is, a good beginning of a (psychological) development during which something went wrong."⁵⁰ The visualization of the meadow provides an opportunity for the individual to return to a significant starting point for his life and to make there a fresh beginning. While many individuals first visualize a remembered experience of a meadow it is important for them to continue walking within the image until they reach a meadow which is unfamiliar to them and into which the individual can project himself more freely. The appearance of the meadow is diagnostically significant. Emotional health may be characterized by sunshine and warmth, while pathology may be indicated by short, stunted

⁴⁹In later descriptions of his work, Happich emphasized the religious significance of the meditative experience.

⁵⁰Leuner, "Initiated Symbol Projection," p. 294.

grass or the absence of grass. Therapeutic significance may accompany pouring water on the ground and visualizing the growth of grass.

In the second motif, the patient visualizes himself climbing a mountain. The height of the mountain and the obstacles encountered in climbing it are diagnostic indicators. The experience of moving upward and of overcoming obstacles is therapeutic during this symbolic experience.

In the third and fourth motifs the individual visualizes a stream along which he walks and a house which he visits. The stream symbolizes the nature of the individual's libido, while the house is symbolic of the self. The characteristics of each experience indicate the individual's inner conflicts, and the degree of self-awareness.

In the fifth motif the patient is asked imaginatively to hear the first name of a person of the same sex and then to visualize an imaginary person with that name. Leuner posits that the visualized person represents the individual's self-expectations and provides an important goal of therapy.

Although the other eleven image motifs deal with the patient himself, in the sixth motif attention is directed to specific relationships as the individual visualizes specific animals. Those which are visualized are

standard symbols which Leuner believes have nearly always equivalent meaning. For example, the individual's relationship with his mother is experienced via the visualization of a cow.

The seventh and eighth symbol motifs deal with sexuality and the patient's sexual attitudes. In the first of these motifs men visualize a rose bush while women visualize the experience of being picked up by the driver of an automobile. Again, in these experiences, the appearance of the aspects of the image and the ease with which the visualized image appears are important indicators of the patient's attitudes toward the symbol's referent. Sexual disturbances are expressed also in the eighth symbol motif in which the individual peers into a swampy pool. The reality of the form which comes from the pool, as well as its characteristics, are indicative, here, as in the seventh motif, of sexual attitudes and feelings. Aspects of these feelings which the individual had striven to suppress often appear in the symbolic form which rises from the murky depths of the pool.

In the ninth, tenth, and eleventh motifs, the symbolic experience of a figure emerging from a cave, a volcanic eruption, and a lion, are indicative, respectively of suppressed aspects of the personality, emotional tension, and the ability to confront and overcome obstacles and

opponents. Finally, in the twelfth motif, the individual visualizes a photo album and describes its contents. This motif is a culminative experience and provides an opportunity for encountering previously unexperienced dimensions of the individual's personality and relationships as well as a final opportunity to resolve troublesome, as yet unresolved, dimensions of the life of the patient.

Throughout the twelve standard symbol motifs the emphasis is upon encountering suppressed and repressed material. The presupposition of the troublesome nature of this material and the need for making it conscious Leuner shares with the traditional psychoanalytic position. This material is not analyzed in terms of discovering its referents in the past, however. To repeat, the emphasis is on the resolution of the material through a symbolic experience rather than the discovery of a hidden esoteric meaning.

Leuner's rationale for the use of standard symbolic images is the potential therein provided for comparison. Although the purpose of the experiences is greatly similar from one motif to another, the patient's ability to deal with each motif is indicative of the progress of therapy. In addition, it allows for comparison of patients and of the use of symbols by different therapists.

Utilizing the method of Initiated Symbol Projection,

Leuner reports the successful treatment of both acute and chronic problems in an average of fifty hours per patient. His claim that this method is shorter than psychoanalysis seems to be supported by this fact, and by the reported range of hours of treatment per patient--1 to 160 hours. Follow-up studies reported by Leuner show that patients continued to report favorable results for periods as long as six years. Leuner does not, however, report any statistical evidence other than these facts. Therefore, while interesting and supportive of Leuner's method, they cannot be accepted in any way as proof.

C. Psychosynthesis

1. *Roberto Assagioli*

Psychosynthesis, as developed by Roberto Assagioli, is more a goal of psychotherapy, involving a number of various techniques, than a single technique for the evocation of the imagination. Imagination is nonetheless of central importance and the realization of its potential functions has an important place among these techniques. The goal of psychosynthesis has been defined by Assagioli as "the harmonization and integration into one functioning whole of all the qualities and functions of the individual."⁵¹ This goal is accomplished in four stages. The

⁵¹Assagioli, *Psychosynthesis*, p. 7.

individual begins with thorough knowledge of his personality. This is an analytical phase, involving honest confrontation of not only the conscious self, but of all aspects of the unconscious as well.⁵² The second phase of psychosynthesis involves the control of these discovered personal elements through the process of disidentification. Assagioli asserts that when we identify ourselves with elements of our personality we are controlled by them. The existence of the self allows us to assert control over

⁵² Assagioli enlarges upon both the Jungian schema of conscious, personal unconscious and collective unconscious, and the Freudian schema of the conscious, preconscious, and unconscious. He posits the existence of seven levels of the personality. The lower unconscious is the deepest level, consisting of primitive drives and activities least subject to conscious control. The middle unconscious consists of easily accessible elements of the personality and the memories of experiences. The superconscious is the source of inspiration, whether artistic, philosophical, scientific, or personal. Those aspects of the personality of which the individual has direct awareness comprise the field of consciousness. These include sensations, feelings, thoughts and impulses. Assagioli posits the existence of two selves. The conscious self is defined as the constant personality of which the individual is aware and is distinguished from the field of consciousness by the continually changing nature of the latter's contents. Beyond the conscious self lies the true or Higher Self, posited on the basis of the continual reappearance of the conscious self despite experiences such as sleep or hypnosis, as well as on the basis of mystical direct experience of it. These dimensions of the personality exist within the context of the collective unconscious, through which the individual maintains a continual process of psychic interpersonal relationships.

whatever accidental personal elements exist. It is incorrect to state I am angry, for this negates the possibility of control of the anger. Rather, Assagioli proposes that we ought to say, "An impulse of anger is attempting to overpower me."⁵³

The third phase involves the union of the self with the Higher Self, and through this union the discovery of a unifying center of the personality. This process goes on slowly through the natural process of inner growth. It may be accelerated, however, through the experience of projecting a personal ideal for which the individual strives. This is not appropriate for some individuals, however, who have a mystical bent, and are unable to formulate a personal goal clearly. These people may achieve the desired union by eliminating obstacles which stand between the self and the Higher Self. "Their tendency is to let themselves be led by the Spirit within or by the will of God, leaving Him to choose what they should become."⁵⁴

Once this union has been achieved, the actual psychosynthesis may begin, involving the construction of a new personality around the unifying center achieved in the third phase. It is the realization of the goal envisioned during the preceding phase, and consists of three aspects. The

⁵³*Ibid.*, p. 22.

⁵⁴*Ibid.*, p. 27.

first goal is the transformation of emotional energies (which have been uncovered in the analytical phase), and other latent tendencies, into action. The second goal is the development of weaker aspects of the personality through evocation, autosuggestion, creative affirmation and the training of the memory, imagination, and will. The final goal brings to a culmination all that has preceded. It involves the "coordination and subordination of the various psychological energies and functions, the creation of a firm organization of the personality."⁵⁵

Assagioli utilizes techniques for evoking the powers of the imagination primarily in the second and third aspects of the actual psychosynthesis--namely, the development of weaker personality aspects and the development of an organized personality. To accomplish this purpose he employs three basic techniques: the imaginative evoking of sensations of sight, sound, touch, taste, and feeling; the utilization of imaginatively produced symbols and the evoking of imaginative representations of interpersonal relationships for the purpose of improving those relationships.

The primary purpose of the evocation of sensory experiences is the training of the imagination, in order

⁵⁵*Ibid.*, p. 29.

that the individual may appropriately call upon its powers at will. The significance of such training rests upon the assumption that the imagination has the capacity to synthesize and integrate the major personality functions, which Assagioli adopts as described and delineated by Jung --thinking, feeling, sensation, and intuition. The imagination is regarded as synthetic because it operates simultaneously on all levels. Evoked sensory experiences are a product of the reproductive aspects of imagination, rather than of the spontaneous, creative imagination. The therapist suggests to the patient an image which the patient strives to reproduce. Training consists of the development of the ability to reproduce the desired image rather than the free and spontaneous development of symbolic imagery.

The resources of the imagination for creating continuous imagery is utilized by Assagioli in the form of symbolic visualization. As the imagination is inherently integrative of the four personality functions, so symbols are regarded as integrative of aspects of the unconscious dimensions of personality, and of the relationship between conscious and unconscious personality dimensions. Their capacity for this integrative function is to be found in the fact that symbols accumulate within themselves and transform psychological energies. "The normal succession

of the psychodynamic efficiency of the symbol is that of attracting psychological energies, storing them, subsequently transforming them, and then utilizing them for various purposes--particularly for the important one of integration."⁵⁶

Assagioli both relies upon spontaneously produced symbolic images and suggests standard symbolic images. Suggestion may take the form of encouraging the patient simply to reproduce a given symbol, or the patient may be encouraged, once having reproduced the suggested symbol, to allow the image to develop, in the manner of Proff, Happich, and Leuner. Suggested symbols fall into seven categories: nature symbols, such as earth, fire, flowers, and mountains; animal symbols; human symbols, involving other persons; man-made symbols, consisting of any production of men, as opposed to nature symbols; religious and mythological symbols; abstract symbols, which may be either numbers or geometrical forms; and individual symbols, formerly spontaneously created by the individual.⁵⁷ These symbols may be visualized by the patient, or

⁵⁶*Ibid.*, p. 178.

⁵⁷Unfortunately, for our interests, Assagioli does not report any experiences using traditional religious symbolism. He does indicate that they should be used only with those who already have some positive predisposition and prior experience with such material. *Ibid.*, pp. 203-204.

presented to the patient by means of a drawing or brief verbal description.

Symbols and symbolic visualization are especially significant in the experience of spiritual psychosynthesis. Spiritual dimensions of psychosynthesis should not be identified, however, with theology or with any single form of religious experiences. Rather, it is most clearly understood as what Assagioli calls "the superior manifestations of the human psyche, such as creative imagination, intuition, aspiration, [and] genius."⁵⁸ When this distinction is made, psychosynthesis affirms the reality of, and meaning inherent in, the direct experience of the spiritual dimensions of life, while, at the same time, maintaining a neutral stance in relationship to any credal statement or institutions. Especially important symbols for this spiritual psychosynthesis are the abstract and geometrical symbols, and the personified religious and mythological symbols. Among the first group Assagioli locates the symbols of a sun, star, or firey sphere; a rose or lotus; and an equilateral triangle, which often appears in conjunction with one of the nature symbols. The second group includes the Angel, the Inner Christ, the Inner Warrior, the Old Sage, the Inner Master and Teacher.⁵⁹

⁵⁸*Ibid.*, p. 193.

⁵⁹Note here the direct relationship between these

These symbol personifications are often utilized to provide an opportunity for intrapsychic dialogue regarding some pressing or disturbing problem. In addition to these symbolic mystical experiences, Assagioli utilizes three exercises on a single theme. In the first, the individual imagines himself to be Titurel, in Wagner's Lohengrin, carrying on the search for the Holy Grail. In the second exercise, the patient images himself to be Dante traversing through hell and purgatory, and finally making the ascent to paradise. Finally, in the third exercise, the individual imaginatively experiences a spiritual awakening as he identifies with the blooming of a rose. Throughout the symbolic visualizations and the symbolic exercises, the goal of spiritual psychosynthesis remains the same--a mystical experience of the realization of the Higher Self, and the increased personal creativity and productivity which accompany this experience.

The third, and final, psychosynthetic use of the powers and resources of the imagination involves the improvement through the image experience of interpersonal relationships. This occurs in two phases, each of which may take several meetings. In the first phase, during a state of induced relaxation, the individual images himself,

symbols and Jung's archetypal images, particularly the wise old man, and the hero.

as concretely as possible, in the disturbing relationship. As the person becomes less and less tense and sensitive about the relationship, he moves into the second phase, in which the desired close relationship and relaxed attitude is visualized.

Assagioli utilizes additional techniques as well, directed toward training the will, the intuitive powers, in aiding the individual in the release of those obstacles which stand between him and the realization of his true potential. Of all the techniques employed by Assagioli, the imagination-evoking methods, and those utilizing the visualization of symbolic images and interpersonal relationships have a capacity for synthesis and integration which is shared only in part by the others. While neither an exclusive treatment method, nor an exclusively relied upon resource, the imagination is a significant aspect of psychosynthesis as a therapeutic goal and a series of methods for its realization.

2. Robert Gerard: Symbolic Visualization

The psychosynthetic technique of visualization of symbolic images, discussed briefly in Assagioli's book, has been most highly developed by a Los Angeles psychiatrist, Robert Gerard. The latter shares Assagioli's position that symbolic visualization takes place in three

ways--the reproduction of controlled standard symbolic images, the spontaneous creation of a visualized image, and in the context of an experience of spiritual psychosynthesis. While classification is important for a clear understanding of the essential nature of each experience, in reality, as Gerard recognizes, the experiences exist on a continuum from directed to spontaneous. Some spontaneity takes place even when the symbol is suggested by the therapist, and the element of the therapist's influence cannot be denied in the most spontaneous image experience.

Directed, or controlled, symbolic images may be either specific dynamic symbols or symbolic scenes. In the first instance, the patient may be directed to maintain include symbols of synthesis, occurring in a balanced form around a unifying core; symbols of an harmonious relationship; symbols of sexuality, or of emotional states. The synthesizing symbol is exemplified by the mandala image, so significant in Jungian therapy. Two hands clasped together typify the relational symbol. A sword and a receptacle, such as a cup or vase, represent sexuality for the male and female respectively. Visualization of colors are particularly useful in the symbolic experience of emotions and feelings. Symbols which the patient may be directed to change include the developmental cycle of the caterpillar-butterfly, the growth of a tree from a seed,

or the blossoming of a rose.

While, in the first instance, the image experience is focused upon one specific symbol, in the second type of controlled image, the symbolic material produced is in the form of a sequence of events. The direction is not to maintain or change a symbol, but to participate via the imagination in a directed series of symbols. Such sequential scenes include the visualization of a desirable personality characteristic, through, for example, patiently untying a tangled knot; the symbol of building a house, representative of personality reconstruction; the symbolic resolution of a conflict through the experience of a unifying symbol of the self; and the integration of persons, through the experience of overcoming obstacles in company with others.

In spontaneous symbolic visualization the emphasis is upon the individual's own creation of image material, although this may be fostered and initiated by the suggestion of some symbol as a starting point. Such spontaneous images may focus upon somatic or emotional states, or may be derived from projective testing techniques, dreams and daydreams, or thoughts. Gerard regards as especially important, in the visualization of emotional states, the experience of imagining a door upon which is written a word describing some emotion such as hate or

love. The patient proceeds to open it to discover what lies on the other side. Also the experience of imagining a valentine-shaped heart which the person enters through a door is useful in this type of image experience. Especially important is the experience of the patient's identifying himself with the objects in his image. This provides an entrée to the meaning of the image, as well as bringing to reality the potential of the image for intrapersonal and interpersonal integration.

Like Assagioli, Gerard regards the experience of spiritual psychosynthesis as the ultimate goal of psychotherapy. For Gerard, however, the experience of the spiritual or Higher Self is both one of inspirational and humanitarian values, and, even more importantly, of self-identification through union with the universe. "What would seem in logic to be a contradiction is instead a most wonderful living experience--individuality and universality, being oneself fully and yet being identified with the fullness of life, being at one with the universe."⁶⁰ To foster this personal awareness Gerard utilizes the technique of the Directed Daydream, as developed by Robert Desoille, as well as the directed experience of entering a flaming

⁶⁰ Robert Gerard, *Psychosynthesis: A Psychotherapy for the Whole Man* (Greenville, Delaware: Psychosynthesis Research Foundation, 1964), p. 23.

sphere and of projectively personifying an image of the spiritual Self, often in the form of the Buddha or the Christ, and entering into dialogue with that personification.

The experience of symbolic visualization has both diagnostic and therapeutic significance. Especially in the early phases of therapy the therapist may learn a great deal from the relative ease with which the patient produces images, either directed or spontaneously, as well as the form which the images take and the emotions which accompany them. Throughout therapy, these aspects provide a significant measure of the progress of the patient. As therapy progresses the image experience itself becomes easier for the patient, and he develops a confidence in confronting and resolving the image material. More important for the patient, however, is the therapeutic efficacy of this method. The experience of a symbolic image fosters personal and interpersonal integration. It utilizes the individual's own inner resources for the realization of integration. As the individual progresses in the resolution of images symbolic of areas of the personality, and experiences images symbolic of integration and harmonious relationships, he experiences the development of personal integration, interpersonal harmony, and a sense of being a significant and integral part of all that is.

D. Conditioning Therapies

1. Robert Desoille: *The Directed Daydream*

The Directed Daydream technique, as developed by Robert Desoille, is essentially a conditioning, or more precisely a deconditioning, therapy both in terms of theory and methodology. While Desoille appears to have practiced this technique earlier, a satisfying explanation of the dynamics of the directed daydream came only following his familiarity with Pavlov. He states, "Despite prior attempts, it was only after I had developed a fair acquaintance with the works of I. P. Pavlov and his disciples that I found the long-sought-for explanation of our findings in the laws of superior nervous activity which had been enounced by the Great Russian physiologist."⁶¹

Desoille equates the symbolic image which occurs in the directed daydream, particularly in the form of ascent and descent with the classic conditional reflex. As with the classic conditional reflex, the repetition of the experience and the isolation of the patient from external stimuli are essential. Through the symbolic inner experience the individual learns new healthy emotional reactions to previously anxiety-provoking reality situations. Maladaptive

⁶¹Robert Desoille, *The Directed Daydream* (New York: Psychosynthesis Research Foundation, 1966), p. 13.

emotional and behavioral patterns are extinguished while adaptive patterns are learned. This is possible because of the close relationship between behavior, language and the inner world of images.

In addition to the imaginative reproduction of reality situations, Desoille utilizes a series of six symbolic image motifs, throughout which the experiences of ascent and descent are essential. The fundamentally unique aspect of the directed daydream technique is to be found in the therapist's utilization of his knowledge of the emotional impact of the descent-ascent experience in guiding the patient's movement within the image experience.

Although ascension is often difficult at first, in subsequent sessions it brings on images which become increasingly luminous and which express a sense of calm, of serenity, and ultimately, of joy--in effect, the open and generous feelings. On the other hand to imagine a descent evokes increasingly somber images, which may be unpleasant and even quite distressing.⁶²

Except in the image experiences of the first motif, the experience of descent usually precedes the forms the therapeutic foundation for the experience of ascent.

The first motif focuses on encounter with one's most evident personal characteristics, symbolized for the man by a sword, and for the female by a container of some type. The patient is encouraged to imagine himself

⁶²*Ibid.*, p. 2.

carrying, without undue attention, the symbolic object, first to the top of a mountain, and then, up a pathway into space formed by clouds. In this latter experience the therapist may suggest to the patient that he visualize some source of help in continuing his ascent. Eventually, the patient is allowed to halt his ascent and then is requested to examine the object he has been carrying for any changes in its physical appearance. "When modifications occur, they are in most instances for the better, in which case they always forecast an ultimately favorable development of the patient."⁶³

In the following four motifs, the symbolic image is sought in an experience of descent, and is brought along by the patient on a recurring ascent of a mountain during which the real nature of the image is revealed. During these experiences the patient encounters his own suppressed characteristics through an experience of a descent into the ocean's depths, encounters and resolves the relationship with the father in the form of a wizard or a magician and the mother, represented by a witch or sorceress, and encounters and resolves the relationship with society at large through an encounter with a dragon. Parental and societal images are sought in the depths of a cave.

⁶³*Ibid.*, p. 5.

The final motif focuses upon the Oedipal crisis and utilizes different symbolic experiences for the male and female patients. The former imagine themselves led to the castle of Sleeping Beauty by their mothers. After awakening Sleeping Beauty, offering to her his sword, and touring the castle with her, the two return to the waiting mother, and the three of them take up residence in the castle, the mother in a wing especially reserved for her. A female patient visualizes herself as Sleeping Beauty. Her experience focuses on being awakened by a suitor and introducing him to her father.

These six thematic daydreams actually comprise only the first phase of Desoille's treatment technique. They are incomplete without the imaginative discovery of new behavioral patterns and the shift in emphasis from the imaginative experience to reality itself. These processes involve the gradual use of more reality-oriented image material, first through the experience of allowing the symbolic image transform itself into the more representative form of a person or object involved in the individual's own life, and then through the imageric experience of disturbing interpersonal relationships and objects. Here the experiences of ascending in space with a painful image, and of visualizing the image bathed in light are particularly helpful. Desoille cites here the example of a woman

beset with disabling anxiety whenever visited by her father. Following an experience of imaginatively conversing with the father while seeing him bathed in light her anxiety disappeared.

Although Desoille bases his technique on a different presupposition than others discussed in this chapter, the basic methodology is essentially the same. Through the experience of encounter with and resolution of both symbolic forms and realistic representations on the level of the imagination the individual is able to achieve personal integration and healthy behavioral patterns. The emphasis on conditional learning is simply one way of viewing what is essentially the same experience.

2. *Joseph Wolpe: Reciprocal Inhibition and Desensitization*

While Joseph Wolpe would hardly align himself with the other authors presented in this chapter, because of his occasional, if restricted, use of the imagination in desensitization therapy, a brief glance at his position and technique will serve as a useful point of contrast in highlighting the other procedures herein discussed. Wolpe's technique rests on the principle of reciprocal inhibition, namely, "if a response inhibitory of anxiety can be made to occur in the presence of anxiety-evoking stimuli it will

weaken the bond between these stimuli and anxiety."⁶⁴ Assertive, relaxation, and sexual responses are evoked in the presence of anxiety-provoking stimuli, resulting in the ability to experience these same stimuli without anxiety. We are primarily concerned with the desensitization occurring through the use of relaxation responses, for it is here that Wolpe is most similar to the authors with which we are dealing in this chapter.

Three procedures occur in the desensitization-through-relaxation technique. First, the individual ranks various stimuli according to the intensity of the anxiety which they provoke. Second, he is trained in muscular relaxation. When these preliminaries are completed, in a state of the deepest possible relaxation the patient imagines himself in the presence of the stimulus evoking the weakest anxiety response. When anxiety is no longer evoked by this stimulus, the patient progresses to the next stimulus in the sequence he has prepared. This procedure is repeated at each level until all anxiety responses have been inhibited.

Three significant differences between this technique and the imagination-evoking methods come to mind, despite

⁶⁴Joseph Wolpe, "Conditioning Therapies and Psychoanalysis," in Joseph Wolpe, Andrew Salter, and L. J. Reyna (eds.), *The Conditioning Therapies* (New York: Holt, Rinehart and Winston, 1964), p. 10.

their similar use of relaxation and imagination. In the first place, imagined experiences focus on aspects of reality itself rather than upon symbolic images of reality. Therefore, the imagination is consistently utilized in its reproductive, representational capacities rather than in its creative productive capacities. When this fact is recognized, it becomes clear that the fundamental and essential aspect of the treatment technique is not the imagination of the anxiety-provoking experience but the deep feeling of relaxation which is evoked to accompany it. The imagination is at best only secondary.

Second, Wolpe's technique rests upon a much more mechanistic view of man than that of Jung, Proff, and the others discussed this chapter. The individual is directed and controlled by environmental stimuli, and has little, if any, control over his own feelings. Within the therapeutic experience, the patient is directed and manipulated by the therapist. He is more object than subject of his own therapy. Even within the most directed visualization experience, however, there remains an emphasis on the patient's own self-direction. While the therapist suggests the form of a symbolic image, the patient's creation is his own filled with meaning and specified by himself. This fact is exemplified by the fact that the imagination-experience utilized in desensitization often

occurs under hypnosis, which rests on the principle of therapeutic control and suggestion to a greater degree than does the evocation of the imagination.

Finally, the therapeutic goal is much more limited and restricted for Wolpe than for the imagination-evokers. In discussing the conditioning therapies, L. J. Reyna states, "'Reorganization of personality' and self-knowledge are not viewed as major objectives or as causal factors in the relief of suffering."⁶⁵ The goal is simply and exclusively symptomatic relief. There is no concern with the underlying dynamics of the symptom, nor in the structure of the personality as other than behavioral patterns. We have seen, on the other hand, that relief of symptoms and concern with behavior is only secondary. for Jung, Progoff *et al.* Their more ultimate concern is with the development of a stable and mature personality which rests both upon insight and the experience of intrapersonal union and interpersonal unity. Each speaks of the creation of a central core of the individual's personal existence which provides the focus for personal reconstruction.

⁶⁵L. J. Reyna, "Conditioning Therapies, Learning Theory, and Research," in *ibid.*, p. 172.

E. Paul Bindrim: Peak-Oriented Psychotherapy

Paul Bindrim's therapeutic technique is based on and utilizes the peak-experience as described and defined by Abraham Maslow. The latter defines this experience as a moment of self-validation and self-actualization characterized by temporal and spatial disorientation; awe, humility, and surrender before an enormously overwhelming experience; the transcendence of finite human conflicts and polarities; and the disappearance of fears, anxiety, and defensiveness. In addition, Maslow cites a number of therapeutic effects of peak-experiences: healthy changes in one's self-image and in one's perceptions of other persons and aspects of reality; release of the person to creativity and spontaneity; and the feeling of the general worthwhileness of life despite its painful and troubling dimensions. It is an experience of the union of personal identity and self-transcendence. As such it has been found throughout history in artists, mystics, and philosophers and at moments in the life of every individual. While it is essentially spontaneous, it may be fostered and evoked by certain techniques. When it comes, it is an experience of meaningful and great joy. Maslow states, "The peak-experiences of pure delight are for my subjects among the ultimate goals of living and the ultimate vali-

dations and justifications for it."⁶⁶

Bindrim utilizes the powers of the peak-experience to promote maturity and self-actualization in a four-phase therapeutic method. These four phases consist of the rediscovery of previous peak-experiences, the discovery of stimuli which promote peak-experiences, the utilization of those stimuli for reliving, in fantasy, previous peak-experiences, and, finally, the peak-oriented reliving and extension of dreams and fantasies. Affective states evoked by this method may be so high as to be identical to mystical experiences of union, or lower states in which the individual confronts and resolves emotional disturbances through the imagery of the inner world. The former level of experience is more closely associated with basic changes in the personality, while the latter is more closely associated with symptomatic relief. While symptomatic relief does occur this therapeutic technique shifts the attention of the patient from his problems to the possibility of the realization of his true potential. To use Maslow's terminology, it refocuses the concern for the patient from deficiency motivation to growth motivation.

⁶⁶ Abraham H. Maslow, *Toward a Psychology of Being* (Princeton: Van Nostrand, 1962), p. 75. Maslow's description of peak-experiences may be found most clearly stated on pages 67-118.

Sensory experiences are an essential aspect of peak-oriented psychotherapy. The use of favorite musical recordings, and the experience of favorite aromas, sights, tastes, and tactile sensations both induce and reinforce the experience of peak states. In this regard the therapist may utilize real sensory stimuli both prior to and during the peak-experience, or may encourage the patient to imagine sensations of various kinds within the experience.

Maslow's therapeutic goals are achieved by Bindrim through changing the occurrence of the peak-experience from a sporadic instance to an event evoked more or less at will. He does so first by having the patient relive imaginatively previous peak-experiences, and then utilizing this capacity for peak-experiences during fantasy in the evocation of more personally evoked peak-experiences. The movement is from an emphasis on the reproductive imagination to the creative imagination. Again, the significance for the therapy and personal change lies with the experience itself rather than with the analysis of the experience. The patient may be asked following the experience to discuss in what ways it is meaningful to him, but there is no effort to impose or suggest to him a reductionistic analytical interpretation. We may say here, as we did of Desoille, that the experience is essentially the same as those discussed by Jung, Progoff, Schultz, Happich,

and Leuner, though understood by the therapist from a different perspective and a different tradition. It is interesting, in fact, that Bindrim reports many of the same images occurring in spontaneous, or self-directed, experiences, as those utilized in the directed experiences of Schultz, Leuner, and Gerard among others. In a series of transcriptions of peak-oriented psychotherapy sessions, among those which occur are the Christ, the experience of light and luminous images and of being on a mountain.⁶⁷

F. Summary and Conclusions

Therapists utilizing imagination-evocation as a therapeutic technique share a number of assumptions in common, despite occasional differences in technique and the philosophical perspectives from which they view their techniques.⁶⁸ In fact, the methodologies utilized are difficult to divide neatly into categories, but, rather fall on a continuum having as its poles the utilization of spontaneously occurring visual images in Jung's technique

⁶⁷Paul Bindrim, "Peak-Oriented Psychotherapy: Case Histories and Taped transcriptions of therapy Sessions," Los Angeles, 1966.

⁶⁸Joseph Wolpe's desensitization technique is excluded from these conclusions. Despite some slight similarity in technique, his approach is much different from the others discussed here and was described primarily as a contrast to Desoille's method.

of active imagination, and the directed techniques of Schultz and Desoille in particular. To make matters even more confusing, several authors utilize both spontaneous and directed imagery.

Despite differences in evoking images, the basic experience is the same. It is an experience of the visualization of symbolic images, the effects of which are emotional catharsis, symptomatic relief, personal integration, interpersonal harmony, and, in some form, a sense of union with reality, in both its finite and infinite aspects. Imagination-evoking therapies are depth therapies with deep and profound results. Their practitioners and developers have demonstrated that their interest lies not only in symptom removal or in behavioral changes, but in depth personality changes. Generally, these changes do not just look backward to overcoming some prior trauma, or the discovery of the source of present disturbance, but forward, to the birth of a new being, whether it is called the self, the Higher Self, or the Spiritual Self.

In addition, these authors share a belief that the most significant activity of the psyche in its movement toward health takes place not on a conscious verbal level, but in the depths of the psyche. This conviction presumes a basic distinction regarding the understanding of the unconscious between the analytic and non-analytic, image

therapists. For the latter, the unconscious is not the reservoir of threatening repressed fantasies and memories, nor is it inherently dangerous to the individual's mental health. In fact, only through contact, via the experiences of symbolic images, with the significant growth activity of the unconscious aspects of the psyche, can the individual realize his potential for health. The unconscious is not, therefore, something to be weakened through encounter and analysis. Rather, its potential for the creation of a new self is to be realized by utilizing its strength and power. Progoff, here, exemplifies the notion that the psyche contains a potential for dynamic health. Emotional illness is not a result of the material of the unconscious overrunning the conscious mind, but of the neglect of the resources for health available in the psychic depths.

This fact implies a shared assumption that symbolic image activity precedes behavioral change. In fact, the former may be going on continually at an unconscious level. In the experience of symbolic visualization of image material the individual is not engaging in *creatio ex nihilo*, nor is he simply engaging in a mental exercise. Rather, he is opening himself to contacting the deepest and most profound levels of existence in their own language, i.e., symbolic imagery. To be more accurate, then, we would say that behavioral changes are preceded by a symbolic

experience of that change on the level of the imagination.

Finally, the imagination-evoking therapists share a common view of man, which is distinct from both the pessimistic view of the Freudian psychoanalysts and the mechanistic view of man of the strict learning theorists. With the existentialists they share an emphasis on the freedom and creativity of man, but do not share the existentialistic pessimism which is implicit in its assumption of the essential anxiety and isolation of man. According to these authors who emphasize the use of the symbolizing powers of imagination, man's essential nature is one of emotional health, realized in personal integration and interpersonal harmony. Illness is a frustration of this essential nature rather than in any sense part of the human condition. This is implicit in the espoused goals of the imagination-evoking forms of psychotherapy. These therapeutic goals are positive in nature insofar as they do not involve so much the curing of an ill, but the realization of one's true potential.

CHAPTER V

THE IMAGE THERAPIES AS TECHNIQUES FOR THE PASTORAL COUNSELOR

The therapeutic efficacy of image therapy, as practiced by the authors whose work is described in the preceding chapters, cannot be denied. These authors have demonstrated, by citing illustrative individual cases and by gathering evidence from large numbers of cases, the usefulness of their methods. We have noted that despite differences in the application of image-evoking techniques that these authors share a number of common presuppositions about the nature of man, the imagination, and symbolic imagery. It seems apparent that a psychotherapeutic technique which has had such results for others holds real promise for the pastoral counselor. Yet, the relevance of this technique for the pastoral counselor lies not only in the results demonstrated by other psychotherapists but in the peculiar appropriateness which it implies for those whose concern should lie not only with emotional health, psychologically defined, but with the spiritual growth and rebirth of the individual.

Since the period of Romanticism, the imagination has been affirmed as the level of man's relationship with those infinite dimensions of existence which we call God.

Samuel Taylor Coleridge described the powers of the imagination as divine in that they enable man to reproduce,

albeit in a finite way, the infinite creative power of God. Similarly, William Blake regarded the imagination as an eternal divine power and the source of man's redemption. Søren Kierkegaard also emphasized the role of the imagination in man's grasp beyond himself for God.

For in order to be aware of oneself and God imagination must enable man to soar higher than the musty precinct of the probable, it must wrench one out of this and, by making possible that which transcends the *quantum satis* of every experience, it must teach him to hope and fear, or to fear and hope.¹

Alfred North Whitehead viewed the imagination as the source of man's personal freedom and the basis of self-determination. George Santayana continued this emphasis in his view that the imagination enables man to grasp a more ultimate truth, in keeping with the breadth and greatness of the universe, than that which may be grasped by the powers of reason alone. In this century, Susanne Langer has emphasized that the imagination is the one source of religious beliefs.

Similarly, among the image therapists there is frequently found a self-conscious affirmation of the religious, or spiritual, nature of the experience of symbolic imagery. W. Earl Biddle, Carroll Wright, Paul Fairweather, and Merle Jordan have demonstrated that the

¹Søren Kierkegaard, *Sickness unto Death* (Garden City, New York: Doubleday, 1941), p. 174.

relationship between man and his parental authority-images is a significant dimension of man's relationship with God. Biddle makes the following affirmation of the significance of image therapy, as he practices it, for the pastoral counselor.

None but the therapist with a religious orientation is able to direct the individual to a specific objective goal which has universal validity; namely a proper relationship to God, the good Father. But this relationship is not primarily a dogma. It is a living, personal experience which originates on the subrational level of the personality in the relationship between the images which every person entertains. Thus, all treatment, both pastoral counseling and psychotherapy, becomes Image Therapy. It is the images that must be dealt with, and the individual must be helped to improve them. This is the frame of reference the troubled parishioner needs, and which is universally applicable.²

While Biddle's emphasis rests primarily upon the father-God dimension of symbolic imagery, Carroll Wright and Paul Fairweather emphasize the congruence between the Christian understanding of the Trinity and the individual's internal images of the father, mother, and child. They interpret the Holy Spirit as the feminine dimension of the Trinity, corresponding to the internal image of the mother, and the Son as corresponding to the child image.

Although in Scripture the Spirit is spoken of in a masculine or neutral sense, in most cases the Spirit performs feminine functions as One who comforts, gives

²W. Earl Biddle and S. Dunham Wilson, "Sub-Rational Obstacles to Effective Pastoral Counseling," *Pastoral Psychology*, XVIII (November 1967), 24-25.

new birth, teaches communication about the deepest things of life, breaks down walls of hostility, creates fellowship, bears witness with the human spirit that we are the children of God. etc.³

We have already noted the relationship which Wright and Fairweather perceive as existing between the father, mother, and child images and the emotions of grief, despair, and estrangement, as well as the attitudes of faith, hope, and love. Stated simply, pathology erupts when the individual is unable to enter into a meaningful relationship with these inner images, while health, as evidenced by the attitudes of faith, hope, and love, is a product of this desired relationship. The nature of these images, and the nature of man himself, is such that these images symbolize and embody more than the human relationships with father, mother and siblings. In fact, they point the individual beyond himself and beyond these present human relationships to clarify and define his relationship to God.

For Biddle as for Wright and Fairweather, psychotherapeutic treatment is concerned with the experience of the good, satisfying image, and the replacing of the bad, frustrating image with the good image. These therapists treat persons by changing the inner images. As they do, they affirm that the individual is able to enter into a

³Paul Fairweather and Carroll Wright, *Image Therapy* (Pasadena [?], 1967), p. 30.

more meaningful relationship to God. Bad, frustrating images frustrate and hinder the God-man relationship; good, satisfying images foster and promote it.

The relevance of such an approach for the pastoral counselor is obvious. Both the pastoral psychotherapist and the pastor who counsels are continually ministering to those whose relationships to the divine are frustrated and disrupted by their bad internal images, nor can he expect to lead persons to a deeper, more meaningful, faith-relationship without a careful consideration of, and attention to, the blocks which exist within the individual. Such consideration is a necessity within the preaching, teaching, and healing functions of the religious community, in whatever form and context these functions are fulfilled. In pastoral counseling these three functions are present together. Whether the particular emphasis at the moment is the communication of the gospel, the edification of the individual, or the restoration to the individual of emotional and spiritual health, the images of authority persons as well as peers are significantly active and involved.

The pastoral counselor, who embodies these three functions, and who also embodies particularly important symbolic functions as a spokesman for God and as the ordained representative of mother-church is himself a . . .

significant symbolic referent for the images of the individual. As such, he possesses a unique opportunity for the resolution of these images. Hopefully he is the incarnation of the good images of parents and of God, as well as a screen upon whom the individual projects the internalized bad images. His symbolic function enables the counselee, through him, to deal directly with his inner images, to test the accuracy of the perceptions and projections which arise from those images, and to create new images on the basis of this new relationship.

Image therapy, as practiced and described by Biddle and by Wright and Fairweather primarily involves a recognition of the function of those internalized images which are a product of past relationships, and the creation of new images through the present relationship. Especially for Wright and Fairweather, image-evoking, or imagination-evoking, methods form only one dimension of the total complex of psychotherapeutic techniques. Used in conjunction with imagination-evoking visualization techniques are dream interpretation, supportive therapy, and group experiences, among others.

The non-analytic forms of image therapy are both narrower and broader than the analytic forms developed by Biddle and by Wright and Fairweather. They are narrower in utilizing only one technique--the experience of symbolic

imagery while one is in a threshold state between conscious alertness and unconsciousness. They are broader in that the images which are evoked and employed are not systematized into the categories of father, mother, and child images. Hanscarl Leuner, for example, utilized twelve symbol motifs in the technique of Initiated Symbol Projection. The non-analytic image therapists may be divided into three basic groups. Among those who rely upon a series of standard symbol motifs are Jchannes Schultz, Carl Happich, and Hanscarl Leuner. A second group, consisting primarily of Carl Jung, Ira Progoff, Augusta Jellinek, and Paul Bindrim stresses the free production of inner-directed imagery. Roberto Assagioli, Robert Gerard, and Robert Desoille utilize both approaches. Whichever basic approach is utilized, there is a general emphasis among all these persons upon the therapeutic significance of the experience of symbolic imagery. Such significance is believed to be present without interpretation or analysis. Although the therapist may have some preconceptions regarding the objective referent of the symbolic image, rarely does he believe it necessary to share this preconception with the one who is experiencing the image. Furthermore, even preconceptions which are held point more frequently to the future-directedness of the image than to the past history of the individual. The non-analytic image

therapists share with one another a conviction that through the experience of symbolic imagery the individual contacts the health-directive source of his personal existence and becomes one with that psychic health-directedness.

The relevance of the non-analytic image therapists for the pastoral counselor rests primarily upon their understanding of the inherently spiritual nature of the experience of symbolic imagery. These authors share with Coleridge, Blake, and Kierkegaard the idea that the personal level of imaginative activity is the level upon which man is most closely in contact with the infinite. In each of the five traditions in which a non-analytic form of image therapy has been developed--the Jungian tradition, meditation, psychosynthesis, conditioning therapy, and peak therapy--heavy emphasis is placed upon the spiritual nature of the experience.

For Carl Jung and Ira Progoff, the spiritual dimension is to be found in the nature and activity of the symbolic images themselves. Whether they are called archetypes or elemental symbols, their essential activity is that of linking all men to one another through the common bond which lies at the deepest strata of the mind. As they are linked to one another, so too in the experience of this form of symbolic image are all men linked to the

infinite. Jung and Progoff emphasize the fact that the ultimately important and significant symbolic images for the individual are those which are created in the depths of his own psyche, rather than those cultural or societal symbols into which the individual may project personal meaning, or on to whose societally-determined meaning he may attach himself. Through the bringing into consciousness of these images a new being is created. The experience of the archetypal-elemental symbol is a valid and meaningful rebirth.

Among those who emphasize the meditative nature of the image experience the spiritual dimensions of the experience are also acknowledged as significant. The spiritual dimension of autogenic training is most apparent during the fourth meditative exercise, involving the visualization of abstract objects. The pastoral counselor may find, especially in dealing with direct religious questions and issues, that the visualization of such concepts as faith, grace, judgment may imbue these abstractions with vividness and life, aiding the individual to examine their meaning for him directly, rather than intellectually.

Of the three "meditators"--Schultz, Happich, and Leuner--Carl Happich places the strongest emphasis on the spiritual dimensions of the image experience. Greatly

influenced by his knowledge of Oriental mysticism, Happich set out to develop a type of mystical experience which would appeal to western man. In doing so, he combined the autogenic emphasis on breathing rhythmically with a new set of standard symbols--the meadow, mountain, and chapel. Happich believed that the ultimately-important questions of existence were dealt with during the chapel meditation exercises.

It is Happich's idea that the 'religious function' is the most intimate and not an invisible factor in human life. Further, he believed that man, if he will be really healthy and psychically free, sometime and somehow must face these questions. One cannot avoid the fact that the special efficacy of Happich's therapy was the result of his religious attitude. He developed a Christian meditation.⁴

Carl Happich was convinced of the existence of an intimate relationship between the spiritual and emotional dimensions of life.

Roberto Assagioli and Robert Gerard, the representatives of Psychosynthesis, share with the Jungian tradition an emphasis on the birth of a new being through psychotherapy, a center for a harmonized and integrated existence, referred to by them as the Self or Higher Self.

⁴Wolfgang Kretschmer, "Meditative Techniques in Psychotherapy," in Roberto Assagioli, *Psychosynthesis: A Manual of Principles and Techniques* (New York: Hobbs, Dorman, 1965), p. 308.

Of the image therapists, Assagioli is one of the few who suggest the possibility of meditating upon a traditional, culturally-accepted religious symbol, although he does state that this is possible only with those who self-consciously stand within a religious tradition and frame of reference. In addition, many of the mythological symbols which he selects bear an affinity to traditional religious symbols. Among these are the use of an angel, the Inner Christ, and the Inner Master. For the most part, however, the concept of spirituality, in Assagioli's thought, reflects so-called "superior manifestations of the human psyche,"⁵ among which he includes intuition, creativity, empathy, etc.

To foster the spiritual experience of the Higher Self, Robert Gerard utilizes many of the same standard symbolic experiences as those described by Assagioli. His understanding of the experience of the Higher Self as one of individuality and universality is very closely related to the Tillichian polarities of individualization and participation.

Robert Desoille, although understanding the image experience within the context of conditioned learning, shares with these other authors an implicit understanding of the spiritual dimensions of the experience.

⁵Assagioli, *op. cit.*, p. 193.

The goal of the technique is to direct the patient toward the fulfillment of his human potentialities through the creative development of man's basic biological impulses into a higher and harmonic order. With this idea, Desoille enters the realm of ethics and religion. Religious sensitivity is, for Desoille, the highest psychic state and the source of great activity.⁶

Nevertheless, Desoille's understanding of the spiritual dimensions of image therapy is the most indirect and least obvious of the image therapists.⁷ In his only writing available in English, Desoille makes no direct reference to "religious sensitivity" nor to any concept of the spiritual dimensions of the directed daydream. Kretschmer's interpretation of the spiritual dimensions of the directed daydream experience is a product of his own presuppositions regarding the nature of spiritual experiences per se. I share it with him, but it remains an interpretation of Desoille rather than a direct translation.

Finally, Paul Bindrim's description of the aspects of the peak experience in psychotherapy demonstrate a close

⁶Kretschmer, *op. cit.*, pp. 310-311.

⁷This is true with the possible exception of Hans-carl Leuner who rejected the chapel meditation of Happich because of its religious overtones. However, one of Leuner's interpreters believes that the former's method "requires the therapist to have a relatively stable religious (or at least philosophical) world view from which to operate." William Swartley in the Psychosynthesis Research Foundation Minutes of the Psychosynthesis Seminary, November 19, 1965, p. 3. Swartley does not enlarge on this comment, but I believe he is referring to the essential spirituality of the image experience about which I have been speaking and which I will reaffirm in the closing pages of this chapter.

relationship with the spiritual dimensions of other forms of image therapy, and especially with the Jungian and psychosynthetic approaches. His concept of the transpersonal Self which emerges through the peak experience brings to mind both the process of individuation and the spiritual Higher Self described by Assagioli. The mystical nature of the experience is affirmed by its emotional dimensions of awe, humility, and surrender, as well as by the dimension of personal identification through self-transcendence. It shows these qualities in common with other image therapies and with all other essentially-spiritual experiences.

Image therapies are relevant for the pastoral counselor because of the spiritual qualities of the image experience itself, as well as the symbolic content of the imageric experiences themselves. We have noted the importance which Biddle, Wright and Fairweather attach to the authority and trinitarian dimensions of symbolic imagery. Among the non-analytic image therapists we have already noted the use of imagery such as the Inner Christ, and the angel in psychosynthesis, as well as the obviously-religious reference of Happich's chapel meditation. The image of the Christ appears frequently as a personally integrative symbol, as well as a symbol of integration of the individual and the universe. Not only is it used as a standard symbol by Assagioli and Gerard, but frequently occurs

spontaneously, as evidenced by the reports of Jung and Bindrim. Progoff reports the occasional occurrence of such historical religious symbols as the cross and Star of David, but does not consider them to be as important spiritually as elemental symbols which are inner-directed rather than culturally-accepted.

Two other symbols which are used frequently among image therapists, and which appear to have at least Biblical support as religious, or spiritual in nature are those of the mountain and of visualizing objects bathed in fire and light. Throughout both the Old and New Testaments, events of climactic significance, frequently those during which an individual is most closely attuned to God, occur on mountains. We need only recall as examples the experiences of Moses' encounters with God in the firey bush and at the time of the receiving of the law, the symbolic Transfiguration event, and the references to Mount Zion in the Letter to the Hebrews and the Book of Revelation.

Similarly, the experiences of light and fire serve as symbols of personal and spiritual illumination. Again we may refer to the symbolic Transfiguration event, the experience of Paul on the road to Damascus, as well as the frequent references to God and to Jesus the Christ in which the symbol of light is used to define and represent their natures. I am suggesting, not that the image therapists

have adopted symbols and images previously demonstrated to have religious significance, but that the occurrence in both the religious tradition and the psychotherapeutic tradition of similar symbols with similar meaning is further evidence that the two experiences share an inherently similar spiritual nature. The fact that (1) symbolic images appear spontaneously in image therapy which have a traditional spiritual significance, and that (2) spiritual symbols which are suggested by the therapist provide meaningful therapeutic experiences, is further justification for referring to the image experience as spiritual in nature.

In view of the image therapists' use of images which have an inherently spiritual content, as well as the self-consciously affirmed spiritual dimensions of the experience itself, I am convinced that image therapy, as a psychotherapeutic method, has a significant relevance for the pastoral counselor. This is true both in terms of the pastoral counselor's essential concern with spiritual, as well as emotional, growth and health, and the symbolic tradition in which he stands. We may summarize this relevance by referring to the theological presuppositions of image therapy in whatever tradition it is used. The image experience can be most clearly and dynamically understood as an experience of revelation, of faith, and of love.

As revelation, the image-experience comes to the individual from within him, yet beyond the bounds of his conscious, rational direction and control. Through this experience the individual comes into contact with a previously-untapped personal resource which transcends his concentration on his own shortcomings.

It is precisely not foreclosing the judgment on ourselves but leaving final judgment to God that requires imagination and hope. If the last word were ours, we would indeed be badly off. It is imagination and hope, even when they look at our worst, that leave room for another and a better word.⁸

The image-experience is his own, yet he recognizes it, not as a product of his own mental activity, but as a gift. It is, metaphorically, not a product of the mind, but a gift to the heart. H. Richard Niebuhr states that "there is an image neither evil nor inadequate which enables the heart to understand and the event through which that image is given them Christians call their revelation."⁹ The image-experience, thus, reinforces the knowledge that one cannot find real meaning for existence except through that revelatory experience which comes by the grace of God. The individual who has experienced the joy of the radical insight which comes through the image-experience, and of

⁸William Lynch, *Images of Hope* (Baltimore: Helicon Press, 1965), p. 256.

⁹H. Richard Niebuhr, *The Meaning of Revelation* (New York: Macmillan, 1941), p. 109.

significant personal change on the basis of that insight, stands in awe of an experience which is, paradoxically, his own, yet not his own. In Bindrim's terms his stance is one of awe, humility and surrender.

In therapy, the more the individual seeks to direct and control his experience, the less significant and meaningful it becomes. Before the power of the experience itself he must surrender his control and his intellectualizing, analytical abilities. He becomes a participant in a self-directing process.

Trying consciously to think in symbolic terms is useless. It only compounds the difficulty--a kind of conscious elaboration on symbolic themes. We need to return instead to the deeper levels of our being where these symbolic contents eternally await our coming--a return from the proud overconfidence of our too conscious and rational thinking to those basic attitudes of awe, mystery, and terror which stand at the portals and the exits of this life but are so easily forgotten in between. To recover this sense is in very truth a rebirth, a spiritual renewal.¹⁰

This deeper, symbolic level is the level at which personal revelation occurs with the greatest meaning and significance. Nor does this revelation cease with the termination of the therapeutic relationship. Rather, the individual seems to continue to remain open to the revealing powers of symbolic imagery. After four months of image

¹⁰ Charles B. Hanna, *The Face of the Deep* (Philadelphia: Westminster Press, 1967), p. 109.

therapy, I find that frequently an image appears spontaneously before my mind's eye which brings with it that radical insight which may be transformed into personal change.

As revelation, the image-experience is a presentation of meaning within the mysteries of human existence. The mystery is neither denied nor suppressed, for the image-experience itself reinforces that sense of mystery which pervades every dimension of life. At the same time, however, the meaninglessness which often accompanies that sense of mystery is transformed into meaning as the individual encounters a depth resource within himself which heals both intrapersonal and interpersonal relationships.

I am suggesting that a dominant sense of meaninglessness is a result of alienation, both from the depths of oneself and from others. As Wickes states, and Happich reaffirms, the man who is cut off from his image-life is indeed a lonely and alienated individual. In image-experiences, bridges are built across the chasms of alienation, and in that sense, the image-experience is an experience of love. As a result of the experience of symbolic imagery the individual experiences love, both received from another and offered to another. Love is a central experience in all forms of image therapy.

Wright and Fairweather state, "the depth of the

therapist's own capacity to love and to understand love is the key."¹¹ The counselee first experiences love, in the therapeutic relationship, through the attitude of the therapist toward him and his imageric creations. His attitude is that of the midwife, deeply involved in the process of a birth of a new life, encouraging and aiding that process, while feeling the deepest love for him who is to be born. Love is the readiness to accept unconditionally what is in the process of becoming. Progoff states,

. . . a particular attitude is called for on the part of the depth psychologist himself. This is an attitude of connection to the seed of the other person, an acceptance of it without defining it (so as not to limit its potentiality by his preconceptions), and a sensitive openness to the process by which it is unfolding. In a profound sense this is an attitude of love, for it involves an affirmation of the seed of potentiality in the other person even while that seed has not disclosed its specific form.¹²

One individual described his experience of symbolic imagery in the following manner:

The most meaningful aspect of the therapy from my perspective was in being able to freely express my thought to another person without fear of condemnation. Although many of the images in my mind were "silly" I received no criticism. I felt free to express myself in a total manner as a result of the feeling of total acceptance and understanding which I was receiving from the counselor. It was also of value to feel that

¹¹Fairweather, *op. cit.*, p. 107.

¹²Ira Progoff, *The Symbolic and the Real* (New York: Julian Press, 1963), p. 62.

someone was willing to take the time to listen to me "think." Even though there was some guidance in the therapy, I was allowed to let my thinking go in any direction it wanted to. This gave me an almost sub-conscious (but still conscious) feeling of importance. As a result there was an enjoyment and even meaning in developing the images in my mind. [sic]

The therapist's attitude of love is realized not only in his willingness to allow what is in the process of becoming to become, but in his demand that the patient do the same. A sensitivity to what is potential demands a willingness on the part of patient as well as therapist to let it become. The therapist actualizes this demand by holding the patient to his imageric task, encountering even the most painful images realistically, in the knowledge that despite the pains of the birth process, the rewards of life are great indeed. The patient's response to this demand is possible only in an attitude of trust of the therapist's love.

In the context of the love relationship between patient and therapist, the patient's potential for relationship of love with others becomes a reality. Significant interpersonal relationships are healed as the person removes, through the image-experience, those inner obstacles which have prevented him from caring as much for others as he cares for himself. Image therapy affirms that love is not to be understood phenomenologically, i.e., according to emotions or behavior. Rather these phenomena are a

response to a deep sense of communion with the object of love, in which self-centeredness and other-centeredness fulfill and make possible one another. Through symbolic imagery, the individual experiences new depths of relationships. Symbolically, he destroys the destructive perceptions, both of himself and of others, which have created and fostered interpersonal alienation. He develops an awareness that his sense of alienation is his own creation and that only he can destroy it.¹³ His symbolic destruction of alienation and alienating images is an enabling experience, by which he is able to experience anew the love-dimension in interpersonal relationships. The individual perceives others, as well as himself, as in the process of becoming, and according to what they may become.

The assurance that the process of becoming and that which is to become, are health-directed experiences may be defined as faith. Image therapy is a faith-awakening experience. In faith, the individual turns from self-condemnation, which occurs as he directs all of his attention at his shortcomings, toward the future, in which he may

¹³Frank Haronian sees Hanscarl Leuner's imageric feeding technique as a psychotherapeutic validation of the Christian ethic of love. He develops this in his paper, "A Psychotherapeutic Technique Which Appears to Validate the Christian Ethic," (October, 1966). (Mimeographed.) "To the extent that Leuner's feeding technique appears to be therapeutically effective, we have new evidence for the validity of the belief that each man's personal destiny is inter-related with the welfare of his fellow men." (p. 11).

become what he has the potential to become. In being freed from concentration on his shortcomings, he is freed for self-realization and relationship.

In faith, the individual perceives this freedom as a gift. In the image-experience he is first aware of this gift in the transformation of destructive images into images which bestow strength and a sense of personal and relational wholeness. When this event occurs, the individual recognizes that it did so, not through any power or control of his own, but, rather, for him. In the words of Ira Progoff's "Carl," it is an experience of God-power. From my own experience, I recall a clenched fist which suddenly became a hand offered in friendship, and a father who was first made of ice, then stuffed with straw, then made of steel, and finally, when these had been destroyed, was a warmly relating, accepting person. In all of these situations persons experienced a new freedom, which was both within them, and yet came from beyond them.

Gerhard Ebeling states,

Man's true freedom consists in his receiving himself from elsewhere, that he does not owe it to himself that he is, that he is not his own creator and therefore cannot free himself from himself. It is a psychological misunderstanding to regard this as a contradiction of man's freedom and personality--a misunderstanding due to bad psychology. For it is the mystery of human personal being that it is summoned from elsewhere, that it exists in response and as response, and that man is

therefore wholly himself when he is not caught up in himself but has the real ground of his life outside himself.¹⁴

In the image experience this becomes fact rather than theological statement. In all three of the above situations, faith was awakened as persons responded to an event presented to them, rather than directed by them.

The faith-awakening experience occurs in three phases--openness to the possibility of a transforming event, the event itself, and the acceptance of the meaning of that event. A residual core of faith, existing in the depths of the psyche, empowers the individual to seek out the transforming image. Its discovery reinforces and broadens that core of faith, enabling him to respond to the transforming event. His response is one of assurance of the personal meaningfulness of the transforming event. He accepts it as totally significant for himself, and as an experience upon which he can act. Faith is the basis for whatever personal and behavioral changes ensue from the image-experience.

Faith is attitudinal rather than creedal. It is not a system of beliefs but an attitude toward reality and toward the future.¹⁵ Ebeling states that "faith makes the

¹⁴Gerhard Ebeling, *The Nature of Faith* (Philadelphia: Muhlenberg Press, 1961), p. 115.

¹⁵Fairweather and Wright regard faith as an attitude

future a blessing and not a curse."¹⁶ The image-experience extends beyond the bounds of its present, into the future. It awakens faith, as the assurance that the present is essentially meaningful, and that the future fills his personal existence with hope. As a result of the image-experience the individual enters the future with a new openness--a faith in an infinite source of personal meaning and hope. For "faith is the assurance of things hoped for, the conviction of things not seen."¹⁷

As revelation, the image-experience awakens faith, as the vertical dimension of personal existence, and love, as the horizontal dimension. As such it provides significant possibilities for the realization of the spiritual, as well as the emotional, goals of pastoral counseling.

toward the past, and regard future-oriented attitudes as a dimension of hope. This seems to me an unnecessary bifurcation of faith and hope. *Op. cit.*, pp. 101-107.

¹⁶Ebeling, *op. cit.*, p. 181.

¹⁷Hebrews 11:1.

CHAPTER VI
IMAGINATION EVOCATION
AS AN ADJUNCTIVE TECHNIQUE IN PASTORAL COUNSELING

In the past three chapters we have described a variety of methods which the proponents of image therapy have utilized. We have seen their basic similarities as well as their accidental differences. The relevance of the image therapy approach for the task of the pastoral counselor has been demonstrated as existing in the spiritual nature of the image experience. This chapter is devoted to a description of the actual use of image therapy as a pastoral counseling technique. I will demonstrate that in a number of particular instances image therapy has proven to be an especially useful method. My conviction is that in general situations, represented by these specific instances, image therapy offers an unusually valuable psychotherapeutic approach.

During the past year and a half I have employed imagination-evocation as an adjunctive technique in pastoral counseling. I believe that such a technique is appropriately used as an adjunct to other counseling methods as well as a complete technique. Used in this fashion, image therapy provides significant material for discussion, offers an impetus to appropriate behavior and activity, and is a door to significant insight. When used as an adjunctive

technique, fruitless introspection is avoided. Insight becomes an impetus to behavioral changes, rather than an end in itself. An important danger, implicit in image-evoking forms of psychotherapy, is the possibility that the experience may become divorced from reality and be regarded as a therapeutic goal. While the image-experience may result in significant changes in the perceptions of self and others, acting on the basis of that changed perception is imperative. Appropriate activity both reinforces and actualizes the original image-experience.

Image therapy as I have practiced it consists of six phases--preparation for the experience, suggestion of a starting point, relaxation procedures, the experience itself, its termination, and the discussion of the experience. The actual image experience is the climax, but occurs within a larger context of procedures which point toward it and proceed from it.

The preparation phase is most important preceding the person's first image experience. It involves a shift from the usual verbal dimensions of counseling, focusing on the problem area itself to an emphasis on the individual's own inner resources for coping with the problem. Within the image-experience the individual no longer talks about his problem and alternative ways of dealing with it, but actually experiences directly, through either symbolic or

representational forms, both the depth nature of the problem, as well as its resolution. The therapist needs to make clear the relevance of the image-experience for the person, while not promising any miraculous results. In addition, the person needs to be prepared for the appearance of very painful and disturbing images and the necessity of confronting them realistically rather than avoiding them. Finally, the person needs to be aware of the necessity of describing every aspect of the image (no matter how seemingly meaningless or irrelevant) without analysis or interpretation, and of the necessity for doing so utilizing present participle verbs. This practice reinforces the reality of the image and the person's involvement in the experience. Retreat to the past tense, and cursory descriptions of the images are ways of avoiding the experience. A statement such as the following illustrates the role of the therapist at this phase.

I'd like to suggest to you that today we take a little different tack in working on this problem. I've found it to be useful with other people who have similar concerns and if you're willing to try, I think you might too. It seems to me that one of the resources we have for coping with problem areas in our lives is our own imagination. Somehow if we can resolve painful experiences via the imagination then we have made a big step toward resolving them in reality. This method I'd like to suggest to you involves your relaxing and focusing on the pictures that appear in your mind. Occasionally I may suggest to you various kinds of activity within the experience. If you're willing to try, I think you ought to know that some of the pictures that may appear may be very painful and upsetting, but you need to face them realistically rather than turn

away from them. As you do I feel you'll be able to resolve them and move toward very meaningful images which are free from pain and, even sometimes pleasant and joyous. It's important that as you describe what is happening mentally you do so using the present participles--I'm walking, I'm running, etc. I think it would be a good way for us to deal with this problem, if you'll give it a try. OK?

We should note here that in presenting the method to the patient, no unrealistic promises have been made. The patient has been told, in fact, that the experience may have some very painful dimensions. However, he has also been told that it may be helpful, and that he himself has the resources with which to deal with any aspects of the experience. Finally, the decision has been left to him whether or not to attempt such an experience.

After the patient has agreed to try this approach, he is asked to close his eyes and to be as physically comfortable as possible. To assist him in relaxing, procedures similar to those developed by Schultz may be used. I have found it helpful to suggest to the patient that he consciously force his feet to feel both relaxed and warm, and then, ask him to allow this warm relaxed feeling to spread slowly over and through the rest of his body. As this suggestion is being made, often, the physical attitude of the patient changes; there is a noticeable decrease of tension, particularly in the arms, neck, and face. Breathing becomes slower and deeper. The actual relaxation felt at this point is probably similar to the early stages of

hypnosis. The difference lies in the fact that here little effort is made to control the patient's experience. Suggestions may be made, but the experience is for all intents and purposes the patient's own. He, rather than the therapist, is in control. These relaxation procedures, like the phase of preparation, are more important aspects of the first image-experience. In successive experiences, the patient may be asked to recall the feeling of relaxation he felt prior to his first image therapy session, or may merely be asked to feel as relaxed as possible.

As the patient becomes increasingly relaxed, a starting point for his image-experience is suggested by the therapist. Generally, I suggest to the patient that he first visualize a movie screen, upon which I suggest he project some image, which may follow one of three different procedures. For the first experience I usually suggest some neutral image symbol or scene, such as a meadow, seashore, or cave. This is useful diagnostically, providing an opportunity to discover the form and depth of the creations of the patient's imagination, and is often less threatening than images which, either symbolically or directly, represent some aspect of the patient's problem. The latter form of images I usually suggest only after the patient has found some meaning in the image-experience and has developed greater personal strength and confidence which are necessary for the encounter with images bearing

some direct relationship to the patient's self-defined problem area. During the closing stages of a counseling relationship the patient may be asked to simply allow any image to appear on the visualized screen, with as little conscious direction as possible. Such a request allows material previously undealt with to appear. In addition, a free-imaging activity becomes increasingly possible as therapy progresses.

During the actual image-experience the therapist's role is one of reinforcement, encouragement, and stimulation, in the context of an acknowledgement that the therapeutic work is the patient's own, rather than the responsibility of the therapist. During the early moments of an image-experience, and whenever new images appear, questions regarding the appearance and characteristics of the image help to focus and clarify the experience. Such questions are also appropriate if the patient expresses resistance and/or avoidance by a cursory and hasty description of his experience. Throughout the experience the therapist may suggest various imaginative activities, but the specific form and content of the activity remains the patient's own creation. Among those activities which he may suggest are dialogue with significant images, the search for a helpful image when the experience seems blocked, and movement in space, such as ascent or

descent.¹ The therapist may also find it necessary to remind the patient occasionally of the importance of describing the experience just as it happens, using the present participle verbs as well as of the importance of simply describing the experience without editorial or analytical comments.

One of the most important responsibilities of the therapist is the termination of the image-experience. It should come at a time when a particular image seems to have reached resolution. Often the patient will, at this point, make some comment descriptive of positive feelings--"I feel good, relaxed, happy, joyful." Ending the image experience on a note of resolution and positiveness is essential. The power of the image-experience is so great that if the experience ends without having reached resolution, the pain and disturbance of this failure may continue to affect the patient's emotional tone and activity during the week. On the other hand, the experience of a positive feeling accompanied by image-resolution builds self-esteem and strengthens the ego.

Following termination, some discussion of the

¹Examples of the activity of the therapist may be found in Appendix 1. Suggestion of ascending and descending movement is taken from Robert Desoille's work with the directed daydream technique. Psychically, descent is movement into the personal depths while ascent symbolizes personal movement toward wholeness and relationship.

experience serves to reinforce its significance and point toward appropriate new activity on the basis of the experience. This is not, however, interpretation. The discussion is to be understood as dialogue, rather than as a therapeutic monologue regarding the hidden significance and meaning of the various aspects of the experience. I have found it helpful to ask at this point such questions as: "What sticks out in your mind as particularly important or significant to you about today's experience?" or "How do you feel now about the matter we were discussing earlier in the light of this experience?" Some attention to the activity of the following week and to possible changes in behavior should also be included in the discussion period. In keeping with the essential nature of the experience, any decisions made in this regard should be the patient's own, although the therapist may suggest some kinds of activity. The therapist may find it helpful to ask the patient at this point what, if any, personal behavioral changes seem possible to him in the light of his experience. I have found it helpful, also, to request patients to keep, during the week, a diary or log, in which they describe their daily experiences and personal insights. Such a diary serves to reinforce the significance of the image experience, and provides a context in which the individual shifts his attention from his own inner world of imagery to his

activities and responsibilities in the external world of reality.²

This basic methodological approach remains essentially the same in whatever context image therapy is used. The authors discussed in the preceding chapter use image-evoking methods continuously with persons whose areas of difficulty seem to lend themselves to an insight-oriented, depth approach. Most of them exclude persons who are psychotic or sociopathic. While doing so, they tell us relatively little about the specific problem areas which may be dealt with most appropriately by such an approach. On the other hand, I have employed image-evoking methods as an adjunctive technique in dealing with specific areas of tension and conflict, rather than as a method to be used continuously with many kinds of persons. While this approach does seem to eliminate the radical personal transformation, termed by many as the birth of the Higher or Spiritual Self, the changes which do occur are nonetheless significant.

One of the most important situations in which image-evoking methods are peculiarly appropriate occurs when a person is troubled by conflict with another who is either

²A copy of the form given to patients who are requested to keep such a diary is found in Appendix II.

physically or emotionally unavailable. This situation is exemplified by delayed grief reactions, following either death or divorce, when the object of the conflict is unwilling or unable because of distance or death to be present in counseling, and in the case of total alienation of persons from one another. In such cases, the patient is able to experience directly, on the level of the imagination, the other persons and frequently, through this direct encounter, is able to experience resolution with the image of the other. As a result of such intrapersonal resolution of conflict and tension, the person is able to take steps in reality which reinforce and consolidate the resolution which has already occurred within the imagination. Such results indicate that a primary factor in interpersonal conflict is the individual's own perception of the other. Resolution of interpersonal conflict may occur through the experience of images which are either symbolic or representational in form. In fact, the patient need have no conscious awareness of the referent of the symbolic image for some degree of resolution to occur.

For example, Mr. M., a 24-year old student, described his presenting problem as inability to study and disinterest in his school work. Hostility toward his mother because of her unwillingness to accept his interest in YMCA work and her pressure upon him to enter the

ministry became apparent as a significant factor in his procrastination in theological studies. Because she lived at some distance, the mother was unable to come to counseling with Mr. M. In addition, the primary difficulty, and the one which could be dealt with most readily, was Mr. M.'s inappropriate reaction to the pressure from his mother--a reaction which served only to increase his fears of incompetence; this was personally destructive for him. In a series of three image-experiences occurring over a period of approximately two months, Mr. M. moved from hostility toward his mother and extreme tension in her presence to a willingness to let his mother be as she was, accompanied by the awareness that his behavior and activity could be self-determined despite the pressure from his mother.

In the first of these experiences, I suggested to Mr. M. that he imagine himself at the mouth of a cave, and that he enter the cave and search through it. The rationale behind this suggestion was the hope that in the cave he might experience some image symbolic of his mother which would not be as consciously threatening as a direct encounter with a representational image. Soon after he entered the cave he discovered a pool of water, in which, having disrobed, he swam for several minutes. While the water was cold and caused him to shiver, he stated that he felt goodswimming and described himself as feeling contented

after he emerged from the water. Retreating further into the cave, he found remnants of charcoal and pottery and stated that he felt as if his adventure had taken him into a real household. Later, having emerged from the case, Mr. M. described himself as feeling on top of the world, with a real sense of accomplishment.

Throughout this image-experience, no images appeared which bore any conscious representational significance for the relationship between Mr. M. and his mother. At no time did he make any comments about this relationship, either during or before the experience. His comment about having discovered a household in the cave may, in retrospect, be understood in terms of this relationship; however, no reference was made to its maternal significance during or following the experience. There can be little doubt, however, that on a deep symbolic level, Mr. M. had begun to move toward a radical change in his perception of and feelings about his mother. Hanscarl Leuner has discussed the therapeutic significance of bathing in a pool of water, especially as related to the mother-child relationship.³ Again, however, no reference was made to this significance

³Hanscarl Leuner, "The Use of Initiated Symbol Projection in Psychotherapy" (A lecture sponsored by the Section of Experimental Psychology, New Jersey Bureau of Research in Neurology and Psychiatry, Princeton, New Jersey, May 16, 1966), pp. 8-9.

by either Mr. M. or myself. During the following week, Mr. M. had only one contact with his mother--a telephone call during which he noticed a significant decrease in the degree of tension he usually felt during conversations with his mother.

This symbolic experience seemed to have initiated the beginnings of a better relationship between Mr. M. and his mother. A second image-experience followed three weeks later, during which Mr. M. encountered directly his mother and participated in a particularly significant dialogue with the image of his mother. This dialogue focused almost entirely on the anger which Mr. M. felt toward his mother, and the anger toward him which he perceived in her. It was almost entirely an experience of catharsis and release. Following this experience, over a period of about a month, Mr. M. reported a continuing decrease in his own hostility and the degree of tension which he felt when in the presence of his mother.

When, after this period of time, Mr. M. reported that he no longer felt any tension in regard to his mother, one more image-experience was suggested, both as a test of the inner relationship and a means of consolidating and reinforcing the improved external relationship. Within the image-experience Mr. M. continued to report a strong feeling of at-easeness with his mother. In dialogue, Mr. M.

was able to express to and receive from the image of his mother positive statement of feeling and concern. The climax came in the following interchange following my suggestion that he attempt to imagine his mother bathed in a warm light.

Mr. M.: She's in a flowing white gown. I feel happy for her. She seems content, and I've never seen her content before.

C: Just let that feeling grow and increase, and as it does, simply allow anything to happen.

M: The sun is becoming an Alka-Seltzer tablet and it's dropping in a glass and fizzing. Now I see a beach in the Sierras. It's raining and I'm walking into camp and the rain is cleansing me.

C: Can you image your mother there with you.

M: Yes, she's here and she's shaking from the cold.

C: Let that rain keep falling, and let it cleanse both you and your mother.

M: I'm going up now and putting my arm around my mother--sheltering her. We're walking over under a fir tree to stay dry. Her head is bowed but she's not shaking like she was--she's getting warm again. She's saying, "This is fun." Yes, it is. I feel pretty good toward her.

C: Can you tell her that?

M: "Mom, how do you feel? Is everything fine? You're doing just fine." I feel fine toward her.

C: Just let that fine feeling spread through you and as it does, allow anything to happen.

M: I'm taking her by the hand. "Let's go see that fish you caught." She's smiling and this pleases me.

A week following this experience, Mr. M. reported that he no longer felt defensive or overly sensitive about his mother or when with her. He reported that he had been able to talk with his mother, rationally and without tension or anger, and was surprised that his mother seemed to be less angry and sensitive as well.

A similar situation in which image-evoking methods lead to significant change, occurs when an extremely irrational emotional reaction is made in a relatively neutral situation. This use of image-evoking methods is similar to the Wolpe desensitization method; however, as I have utilized image therapy in these types of situations, the relaxation is secondary to the image experience itself. In the latter case, the emotional reaction is changed as a result of the image experience itself, or as a result of behavioral change on the basis of the image-experience, rather than because the individual has been able to stay relaxed in the imaginative presence of the emotion-provoking stimulus.

The case of Mrs. L., a 27-year old divorced woman, offers an example of a situation in which an image-experience led to a decision about an appropriate behavioral change, which in turn, led to the control of an hysterical reaction. She reported one day a feeling of great emotional strain as a result of moving from one house to another. Over a period of a week, following her decision to move, she had had frequent periods of almost uncontrollable weeping. That morning, while arranging for the transfer of her children from one school to another, she had had another crying spell, and was still very distraught. She could think of no reason why the prospect of a change in

residence would create such a severe reaction. When asked to imagine herself in any scene which conveyed to her the idea of moving, Mrs. L. described, over a period of about forty-five minutes, a series of image vignettes concerned with important moves during her own life, occurring from the time she was about two years old until early adolescence. Each vignette presented a move which involved great emotional pain and conflict for her. She re-expressed feelings of being alone, unwanted, and of being the object of great anger, particularly from her parents. Following this series of brief experiences, we spoke about the fact that, on a deep level, the idea of moving carried with it the memory of these very painful moments in her life, and revived her childhood feelings of rejection and aloneness. Further, we spoke of the need for Mrs. L. to break this chain of emotional reactions by activity which would make the prospect of moving a more pleasant experience. She decided that she and her children would begin making plans for the new home, and particularly for a patio which she had always wanted. When she left, Mrs. L. had a feeling of excitement and anticipation about her new home. A week later, she reported that she and her children had nearly completed their move, that they had made some exciting plans for the new home, and that she felt no regrets about having moved.

In cases involving extreme irrational emotional reactions, I have found it helpful to suggest to the person that he picture a scene on the basis of the emotion, rather than attempt to describe it verbally. Through visualization the person often finds it easier to communicate the real strength of his emotion. In addition, once visualized the individual can move toward a resolution of the emotion on the same level of symbolic imagination. For example, Mr. C., a severely depressed forty-two year old man pictured himself at the bottom of a dry lake. Opening a small fissure in the side, he imagined himself crawling through a dark, sticky, molasses-like substance to an illuminated area beyond. Throughout his experience, he imagined himself moving from illuminated areas in which he was free, back to situations in which, once again, he was immobilized by the thick black substance which surrounded him. At one point he stated, "It's so frustrating! I'm not permitted to enjoy the free feeling." Finally, caught immobile in a mountain cabin, a breadboard which he had made several years before, lifted him out of the cabin, and returned to him the strength which he could not feel in the midst of the black molasses-like atmosphere. In this case, one experience served to lift a severe depression.

While, in the case of Mrs. L.'s fears of moving cited above, the image-experience led to recognition of appropriate behavioral change, in other situations the direction

which a change must take is already acknowledged, but the person feels unable to take the necessary steps. Mr. M. recognized the need for diligent study, but was able to take appropriate steps in the direction of study only following an image-experience during which he felt great personal excitement and satisfaction while imagining himself at work on school assignments. Mrs. L. was aware that her clinging to the memories of a former relationship was destructive for her and prevented her from engaging in meaningful, satisfying relationships in the present. She was able to relinquish this memory only following a series of image-experiences during which she confronted her internal image of this man, expressing to him both her positive and her negative feelings about him and herself. Her relinquishment of the memory was evidenced by the fact that she stopped driving by his home looking by his home looking for him, and began finding increasing enjoyment in new relationships. In these instances, a new dimension is added both to the process of behavioral changes creating new feelings, as emphasized by the learning theorists and reality therapists and to the process of feeling change resulting in behavioral change, as emphasized by insight-oriented therapists.

In the use of image-evoking forms of therapy, there is a recognition of the difficult problem of changing

behavior before concomitant changes in feeling, as well as of the problems faced in the reverse situation. The process here may be described as one of behavioral change, on the level of the imagination, producing a change in feelings and emotional reactions, which, in turn, is reinforced and actualized by changes in behavior in the external or "real" world.

From the evidence offered by these cases it seems obvious to me that, even when used only occasionally, for a brief period of time, image-evoking methods of therapy are influential in bringing about significant personal changes in both feelings and behavior. Such methods do not conflict with other therapeutic approaches, whether oriented toward insight or behavioral change. Rather, they provide an impetus for either form of therapy. Image-evoking methods may be used either to produce significant new insight or to provide a stimulus for behavioral changes. Because of this fact, image therapy is a promising method, both for the trained pastoral psychotherapist and the pastor whose responsibilities include only occasional brief counseling relationships.⁴ It is especially useful in

⁴A brief word about the potential dangers in the use of image therapy is appropriate at this point. Because the images which appear in therapy are a product of the psychic depths of the individual, they are not only highly significant and meaningful, but also often are highly charged emotionally. To deal with this material and these emotions,

dealing with problems in which significant other involved persons are physically or emotionally available, with cases of irrational emotional reactions of all types, including anxiety states, phobias, hostilities, and with persons who are unable to communicate verbally either the strength of their feelings or factual information about themselves. Image therapy replaces, to a large extent, the heavily-verbal emphasis of most psychotherapy by evoking the non-verbal, subrational powers of the individual. It promises a significant development in making psychotherapy a more beneficial experience to those who have either temporary or inherent difficulties in verbalizing, or in thinking and speaking abstractly.

SUMMARY AND SUGGESTIONS FOR FUTURE RESEARCH

This dissertation has been devoted to three tasks. First, image-evoking forms of psychotherapy have been presented within an historical context. The possibility of

the therapist needs to feel confident in his role as counselor. Like the patient, he must encounter these images directly and realistically rather than avoid or resist them and their meaning. Likewise, he must trust the individual's resources for dealing with the images which are created, for moving through and beyond destructive images to creative and health-conducive images. Training in the use of image therapy is less important than realistic self-awareness and personal maturity. As in any therapeutic approach, the counselor must trust the method in such a way that the method actually becomes a part of him rather than a gimmick.

significant use of the imagination within psychotherapy has been a concomitant of increased recognition of the creative, symbolic potentialities of the imagination among philosophers and psychologists. Second, the various forms of image therapy have been described systematically, primarily according to the importance attributed to interpretation and analysis of the image forms. Finally, the image therapies have been discussed appropriate methods for the pastoral counselor. Their relevance lies primarily in the spiritual nature of the image experience. It is a revelatory experience, affirming faith and love as the vertical and horizontal dimensions of personal existence. These image-evoking techniques are useful in situations where more verbal therapeutic methods are weak--specifically, those involving image-conflict, and those involving irrational, often uncommunicable emotional distress.

Image-evoking forms of psychotherapy are a very recent development within the therapeutic literature. While preceded by brief and infrequent use in the work of Freud and Ferenczi, the major descriptions and developments of image-evoking forms of psychotherapy have come within the past 30 years. The use of image therapies in pastoral counseling is even more recent. As an infant in the psychotherapeutic tradition, much work remains to be done in clarifying the nature and function of the image-experience.

To this time, almost all use of image therapy has been confined to problems of neurotic conflict. Persons with sociopathic personality disorders and psychotic persons have been almost universally excluded, and their exclusion has been a priori without even the benefit of failure in experiment. Whether demonstrated to be a success or failure in the treatment of these disorders, experimentation in employing image-evoking methods in either situation would prove to be illuminating, both in regard to the nature of image therapy and of the image-experience, as well as in regard to the nature of sociopathic and psychotic disorders.

Here, attention has been devoted almost exclusively to the non-analytic Jungian and meditational forms of image therapy and to their relevance for the pastoral counselor. Much work remains to be done with the significant role of imagination among the learning-theory therapists, and with their potential relevance for the pastoral counselor.

Perhaps the most significant area for research into the nature and function of the image-experience is its potential role in the total task of the church. Must image-evoking techniques remain the exclusive property of the pastoral counselor? Can the pastor's understanding of the significance of the image-experience enrich not only his counseling relationships but all of his ministry?

Future research may demonstrate that a clear grasp of the function of the imagination within the therapeutic image-experience will illuminate all of the dimensions of the pastoral role. Future researchers may appropriately devote their attention to image-evocation as a significant resource for all pastoral activities, rather than only for counseling relationships.

The image-experience is, first, a source of illumination for the symbolic dimensions of the church. The image therapists have directed our attention away from the content of symbols, to the dynamic nature of symbols. They have utilized a spiritual experience which relies not simply upon traditional religious symbols, but upon symbols which are spiritual because of their psychic function. Whatever the content of these symbols--whether they have obvious religious reference or not--they act so as to relate persons to the infinite and divine dimensions of existence. They do so because they are inner-directed, from that level at which the individual is most closely in contact with the divine, rather than directed toward accommodation with a previously determined symbolic image. Even when standard symbols are used, the experience of that symbol remains personal and inner-directed.

While the church has, over the centuries, maintained a prominent use of symbolic images, both in its art and in

its language, it has too frequently presented these symbols as forms to be grasped by the rational mind, rather than as images to be personally created or filled with personal meaning. In doing so, it has limited the spiritual potential of these symbolic images. Persons doing additional research into the possible uses of the image-experience by the pastor would do well to devote their time to investigating the nature and function of the traditional symbols of the church. Such research might take the form of directed image-experiences focusing on either traditional symbolic images of the church or traditional theological concepts. In doing so, they would clarify some of the potential of the depth experience of symbolic imagery for the total task of the church, as well as the potential poverty or pregnancy of meaning inherent in the symbols and concepts of the church.

The image therapists themselves have made only the briefest mention of the use and the function of traditional religious symbols. Progoff rejects them outright as without spiritual potential. Assagioli believes their use is possible only with persons who have already taken a self-conscious stand within a religious tradition. Even Carl Happich, who, of all the image therapists, emphasizes the most strongly the importance of the spiritual dimensions of the image-experience, utilizes only one image which

might be referred to as traditionally religious, i.e., the chapel image. The task is left, and appropriately so, to the pastor and the pastoral counselor to describe and clarify the functions of the symbols of his own tradition. A heightened understanding of the spiritual dimensions of the imagination opens many doors to a discovery of those symbols which signify most meaningfully the church and its functions.

Perhaps because of the poverty of many of its symbols, the church's language has been branded as nonsensical and meaningless by the logical positivists and linguistic analysts. Therefore, one response may lie in a clarification of the personal functions of the symbols of the church, as well as an examination of the process by which new symbols are born, a process which may be observed in the image-experience. Such clarification would, even more importantly, provide a source of meaning for those who now stand or once stood within the fellowship of the church but find the language of the church and its spokesmen meaningless and irrelevant. Those who speak for the church may find that they speak more meaningfully when they utilize symbols and images than when they utilize the conceptual language of theology. The language of the church may find new meaning as it enters into a dynamic relationship with the symbolic depths of persons. The

The pastor's own use of that language may be enhanced by his knowledge of and his desire to communicate with both his own personal depths and the symbolic depths of other persons.

Another significant problem faced by the church as it seeks to find ways to utilize the image-experience and its meaning lies in the intensely individual nature of that experience. Theological statements regarding the nature of the church have appropriately emphasized its communal aspects. If the image-experience is to have a broader relevance within the task of the church, then ways need to be found to enhance its social dimensions. These ways may take the form of group meditation experiences, followed by persons sharing their experiences and commenting upon one another's experiences. Also possible here is the application of image therapy in some modified form to role relationship marriage and family counseling. If, as has been proposed, image therapy offers an opportunity to deal directly with the psychic dimensions of interpersonal conflict, the use of the inner experience in face-to-face encounters of married couples and families may be both appropriate and efficacious.

The image-experience, at first glance, would seem to be more useful for small groups within the church fellowship than for the church gathered as a whole. Future

researchers, however, may demonstrate whether this is or is not actually the case.

Continuing with the relevance of the image-experience for the total task of the church, we may state that that experience shares a basic affinity with the prayer-experience. In both experiences, the individual shifts his attention from the immediacy of himself and his own needs, to other persons as well as to the infinite. During the image-experience, however, the individual uses the pictorial language of his own personal depths, rather than the verbal language of conscious thought. An examination of the relationship between image therapy and prayer not only might clarify the dynamics of each experience, but would offer a deeper vitality for the prayer experience. As in the language of the church, referred to above, so in the worship experiences provided by the church, visualization and symbolization may provide a peculiarly meaningful and significant adjunct to the more usual verbalizations and conceptualizations.

In reality, image therapy is only one aspect of the image-experience. It is one method of evoking symbolic imagery within a depth experience of relaxation and surrender; it is one use of that imagery for personal change. As future investigators devote their time and energy to additional techniques for evoking mental imagery,

perhaps utilizing various art forms or interpersonal encounter experiences, other uses of the image-experience will become apparent. The pastor, in particular, may find that significant experiences within the church fellowship may be designed for the evocation of that symbolic imagery which brings with it the realization of faith and love. Future research will, I am convinced, continue to demonstrate the wide range of uses for the image-experience, not only in counseling and psychotherapy, but in all of the dimensions of the church and its ministry.

APPENDIX I

APPENDIX I

The following is a verbatim account of image therapy as I utilize the method. Mr. M. reported to me preceding this image-experience that he was feeling a great deal of conflict regarding the necessity of choosing between a ministry to youth in a church setting and working with youth in the YMCA. The precipitant in this conflict was an offer of a full-time youth ministry position with the church he had been serving part-time for several months. He felt unable to resolve this conflict and I suggested to him that perhaps the most helpful way to begin making his decision was through an image-experience. He agreed, and the following is a transcription of what occurred.

C: OK Mike, just sorta relax and close your eyes and as you feel yourself relaxing, why don't you imagine any picture, or any experience which related to this thing that came up last week. Just let anything appear that signifies that feeling, OK? Understand?¹

M: I am standing in the fellowship hall of the church right now.

C: OK, can you describe that to me, what it's like?²

M: It's a large room, pleasant, dark wood up about five feet along the wall and then goes on into a white pastel with great big redwood arches, a stage at one end

¹Because Mr. M. had already had several image-experiences, lengthier relaxation procedures were unnecessary.

²This and the following two counselor comments are designed to clarify and concretize the mental imagery.

and great big sliding doors open out into a beautiful green patio-type garden.

C: Sliding glass doors?

M: Sliding glass doors, right. And linoleum on the floor, green.

C: Green?

M: Dark green.

C: And you're standing there alone?

M: No, I'm standing . . . it's right in between church services and the main body . . . I'm standing in behind some of the coffee tables that are being used to serve coffee and the main body of the congregation is more toward the patio right now. I'm talking to Bonnie and Hal B. who is the psychologist for the L. A. County Schools. And he's saying to me, "Mike, you're got to fight this bureaucracy, you can't let down. You know as well as I do you have some type of ministry here and at least as a parent, as far as I'm concerned, I'm not going to let you go, at least not without battling for you." "Hal, you feel this strongly. I think the main thing that you would have to do would be see Dr. M. I think if I felt I could do the job in such a way that I see my capabilities and all, I would at least be willing to take a look at such an offer. The kids are here, Hal, you know that and I'm attached to them." "Well, Mike, the main thing I want to let you know is that I am going to be getting a group of adults together and going after M. on this." "Let me know how you come out. I do thank you for your confidence and all this morning. By the way, thanks for being, you know, in Sunday School. I think the kids had a real good interchange. See you tonight, OK?" I'm turning back into the adjacent room to the fellowship hall and there are a few kids over in the corner. This is our Sunday School room. I feel very, very much alone right now. I'm feeling very much alone right now.

C: Is this a result of what he said to you . . . this feeling of aloneness?

M: Yes, 'cause I feel the last month or so I've been able to resolve a decision of mine that I want to go into YMCA work. This is pretty well settled and now an opportunity that beckons me some and sounds somewhat exciting to me is confronting me. Things that are going through

my mind right now: one is I told a lie that I would be interested in coming back to work for him and something keeps coming over in my mind, what will _____ Allen think of me if I would choose to go back into the church.³ Would this forever close the door because it would seem that I might be being fickle to the YMCA by leading them on and then dropping them. I am feeling good too that Hal appreciated the work that I have done within the church program. I am feeling even more exhilarated at the fact that maybe there is a place for youth men within the church and perhaps this is a pioneering area and needs particularly people like myself. I am feeling good knowing at least I'm dealing with this problem and not letting it go off on back. You know, at least trying to . . . attempting to weigh both sides as I make a decision.

C: Is there something there, or can you allow something to appear within the scene as you feel yourself in it that can help you to work through this decision? Someone you can talk to, some object that can . . . so that it is a matter of relating to something within the image rather than thinking about it?

M: I keep seeing . . . as I look across this lounge, this room, I keep seeing kids' faces and every time I see this there is a feeling that goes up through me. I'm realizing this is my fulfillment as I am a part of their lives and they are a part of my life.

C: What do these faces seem to convey to you? What kind of feelings?

M: A good feeling. They seem happy. Some seem depressed but not impossible.

C: Can you ask them what they're feeling?

M: Yeah . . . "John, how was last night?" "Pretty good, Mike. We had a real good time, in fact. Where did you go last night.?" "I had to leave the party early so that I could get back and finish up some things on my Sunday School lesson. It looked like everyone was having a pretty good time." "We were having the greatest time, Mike. It was really great. Did you hear about Sue W.?" "No, I didn't." "She got in pretty late last night, she might be

³Spaces indicate occasional words which could not be heard clearly on tape.

going to talk with you because I guess her mother was pretty burned." "John, I appreciate you passing that on. I will deal with it when it comes . . . Eunice, how are you today?" "Pretty good, Mike." "I didn't see you behind me, May. What's wrong, you seem a little depressed." "I would like to talk with you Mike if I can." "Well, fine, May, let's go on and talk a little bit, OK? What's up May?" "Could I come in Tuesday afternoon for a little while to talk with you?" "Yeah, what seems to be the problem?" "Well, Dad started drinking again." "I think this would be a good time, do you have anything you need to deal with right now?" "No, it makes me feel better to know that you will be in Tuesday and I can talk with you. I think I can get through until then." "OK, May, I'll have an hour for you especially set up Tuesday afternoon. When do you think you can get in?" "Can I come in about three?" "You bet, May. That hour will be for you." "Thanks Mike." "Are you going to be there tonight, May?" "Oh yeah. Dr. M. is speaking tonight and I want to see him." . . . I am feeling good inside thinking at least I'm able to communicate with these kids and they have volunteered to communicate with me . . .

C: What is happening now?

M: I'm standing alone in the corridor or breezeway. I feel good. I feel just like anyone would after they've done at least what they felt was a good job. In the Sunday School room, you know, it seems like we really talked . . . I felt like I learned something from the kids and also Dr. B., or Hal B. I keep thinking their faces seem frantic this morning. I'm going back to my office, walking back into it checking some of the notes that need to be taken care of. I'm getting into the truck, it's warm so I am loosening my tie, starting the truck up. Ken W., my supervisor, the minister of education, is running out the door waving his hand at me. There is a smile on his face. "What are you doing for lunch today, Mike?" "I thought I would pick up a bite over at S.'s." "Would you like to come over to the house?" "Fine, thanks a million, I'll be right over." "Tell Arlene, will you Mike, that I'll be right home for lunch, OK?" "Fine. We'll see you, Ken." . . . I'm rolling up to Ken's home. It's a sprawling white house. Sorta nice for a parsonage. The door is always open. I just thought of that as I walked up the stairs. I am sitting down on one his . . . Jerry, he's sixteen, offered me a chair and stuck a transistor in my hands, or is sticking one in. We're all sitting around watching the football game and listening to another

football game on the radio. I'm feeling tired, but I feel good. Something keeps running across my mind, even though there are people in the room and all I am thinking about what Hal B. said, what this means. I feel somewhat guilty.

C: Guilty about what?

M: About thinking about the job over here after I told the 'Y' that I was interested in _____ work. I keep saying that I didn't commit myself to the 'Y' though, or to the church at this point. Something keeps saying to me that you've got to find something though and stick with it. There is this feeling of still looking to find myself. . . . I was thinking to myself that I could see where I would be perhaps an addition to both, to either one.

C: What are you thinking about that?

M: I just saw Mike Garrett get hurt on the football screen, on the television screen. I feel badly because he was a friend of mine. My thoughts just left me . . . Lunch is being served so I am walking to the kitchen and joking with Arlene. Sitting down at the table . . . Everyone seems pleasant today but something just went through my mind, I wonder after what Ken said a few nights previous about my lack of communication and all, is this sorta running me along, stringing me along right now so that I consider taking a job in youth work here. I don't want to feel suspicious, but I at least I felt suspicious at that moment.

C: Can you express that to Ken?⁴

M: "What are you smiling about so big, Ken? Do you want a good youth director after all?" "No, Mike, but I do want a youth director and I think you're the man to do it. I told you that before and you know it." "Well this is a big job Ken." I am feeling bothered because that didn't do a whole lot about answering my conflict. I feel uneasy inside.

C: You mean your conversation with Ken didn't answer the conflict you feel about your suspiciousness?

⁴This question was designed to move Mr. M. from intellectualizing back into the experience itself.

M: No, it did that. I believed him when he said that. It sounded genuine.

C: What are you feeling uneasy about?

M: What should I do? Go into 'Y' work? I have what sounds like two good offers: YMCA work or this particular youth position. Security would say go with the 'Y' at this point, but the excitement of maybe pioneering in a new field within the church where there is room for professional laymen sounds exciting.

C: Are you still sitting there at the dinner table?

M: Yes. I feel somewhat alone.

C: OK. I would like you to let that dinner table and the people kind of vanish so that you are alone. I would like you to allow two objects to appear--either two objects or two persons, two somethings--one which symbolizes the YMCA for you and one which symbolizes this church job. Can you get two things like that?⁵

M: I can get the front ends of them in the room here.

M: Freshly painted YMCA with a big triangle out front, the school bus with underprivileged kids getting on it. Most of them are black, some are yellow, a few are white, a couple are Jewish. I see a couple of Buddhist kids over on the side to the right. The other object . . . I'm standing a few hundred yards from the church looking through some chain-linked fence of the school yard. I can still see the church is a beautiful building. It looks like a ranch style type facility. It doesn't remind you really of a church. It's something that's sorta like the living room for the community. I see one or two people going in and out, but I can't make them out.

C: OK, as you're standing there with those two

⁵At this point I began to feel that Mr. M. needed to move from a re-experience of what had already happened to an experience symbolic of his conflict. Within the experience he was becoming bogged down in intellectualizing about the event and about the emotions which had been aroused by the event.

scenes, those two parts of scenes, in front of you just allow the activity to develop in any way. Let anything happen that wants to happen without any conscious direction or control on your part.

M: "Hello Ulice." "Mike, how are you doing?" "Say, man what's up? John said you and I were going to take these kids down to the park for a swim." Really, huh?" "Really. The last time you were on a bus you broke a couple axles." "No man, you know that's not right." "Really, let's get these kids on, OK?" . . . "Say big fellow how are you doing?" "Fine." "What ya got there?" "I got my ball glove." "Well, that's great, we'll be playing some ball today. You remind me now, OK?" . . . "Andre, how are you doing?" "Ah, pretty good, you know, Mike." . . . "Look at ol' Porter, you're getting as fat as I am." "That's OK." "Gee, you stuck me Porter, watch that!" . . . "Hey, what's that I hear about George hitting that store owner up in Bishop?" "Yeah, man really cold cocked him." "What happened?" "Oh, they took care of it. The owner didn't seem real happy about it." "I can imagine why." "He needs a lot of help, doesn't he?" "Yeah, George has come a long way but sometimes he comes unglued, you know." "Yeah, I know." "Which bus are you going to take? Thanks alot, you gave me the old Ford again, huh? We'll see you down there then, OK?" "Fine." . . . "Good to see you this morning. We're the best bus, you know that don't you?" "Yeah, yeah!" Really now, I bet you if we try real hard we can blow these tires right out from under this truck. Give us a big "Y" now. OK. OK gang, we're going swimming today. What else would you like to do? Play ball, that's what we'll do too." "Going to have some running?" "You bet we are." "We're going to the mountains?" "Well we're not going to go today, but by golly we can sure think about it some other Saturday. Would you like to do that?" "Yeah, you bet." "We'll plan on it. Boy, oh boy you all look like you're ready to go. Are you ready? All right, let's go!" . . . I'm looking at the church. Those are those chain-linked fences. Off to my right I see a church ball team that we established for the first time this year. We weren't a really good disciplined ball team, but we had a good time. We didn't get a trophy for winning, the main thing was that we had a chance to be ourselves and . . . I'm thinking about this and pulling a rationale. At least while we had that ball club _____ to fit into the church program. We saw how theology really works in, at least theology from a book. Life theology seems to be pretty evident in the friendship and love that is going between these ball players _____.

C: Just allow the activity to continue.

M: I'm walking in through the door that leads right down through the school hall. They're playing ball. Don S. just tossed me a mit. "Thanks, John." "Well, here comes the man." "How are you doing gang? Jim, where do you want me to play?" "Oh why don't you hold down third?" "He can hold down third all right, he's heavy enough!" "Watch yourself now, Doug. Watch that talk. Hold your tongue. How are you doing Doug?" "Just fine, Mike," "How are your wedding plans coming along?" "Pretty good." "Watch yourself now, Doug. Gees Louise! Man, oh, man, Roger, watch that, you caught me with my pants down. Good hit, Rog." . . . I'm feeling good. Ken's driving up. He's motioning me to come over. "Mike we have a curriculum meeting in ten minutes, do you know that?" "Yeah, I knew that Ken, I'll be right over in just a couple minutes. I want to talk to Jim before I leave." "OK then, we'll see you." . . . "Jim, just one thing before I have to go. We've got a couple meetings here of softball managers that you need to know about, OK? Can you be there?" "I don't know, father, I can be to one." "Well, look, I'll tell you what. You go to one and I'll go to the other and let you know what happened, OK?" "That sounds good, father." "Rest easy Jim, we'll see you." . . . I'm walking off the ball field right now. I'm walking over to church . . .
 _____ that church work is hard on the wife sometimes
 . . . _____ hard _____ in the church sometimes if
 you do it right.

C: What are you feeling about this decision you have to make?

M: I'm feeling pretty good right now. No matter which one I'll . . . have a job, a job to do. I can start to deal with it.

C: How can you deal with it?

M: I want to go to see John O. at Crenshaw first to find out what he feels the job entails that he offered me. Then I want to go see Dr. M. to see what's on his mind. I've got to talk to other people before I make up my mind like that. I feel that I'd like to wait for that letter to come back from T. too. I'm thinking about what Chil said, Dr. M., a couple of days ago. There's not a whole lot of room or a whole lot of economical security for a man like myself. There's no room in the church is the way I heard him say it. It makes me feel a little low . . .

C: Can you see him there in your image so that you can express that to him?

M: "Chil, acting upon what you said a few days ago, the way you were coming over to me was that there was really not a whole lot of security, economic security at least, and promise for a free agent as you call it. Because if I'm not in full connection with the church I can't be appointed." "Well, Mike, this is what I was trying to tell you, but what you need to know is that somewhere in the program of the church we ultimately have to be concerned about theology, of course the education of it, and so on, and I just don't see this purpose in the 'Y'." "Are you denying that it can happen, though?" "Well, let's face it, for all intents and purposes, Mike, the 'Y' is sectarian, rather non-sectarian and the church has this element mainly of calling into fellowship and conversation of people into Christianity," "Can't the 'Y' have the same experience, Chil?" "Oh, no, we know it's more a recreation type outfit." "Yeah." . . . It's getting hard to communicate with him.

C: Can you tell him that?

M: "I don't follow you, Chil." "What I'm trying to say Mike is that the 'Y' is non-sectarian and it has its purpose, a more secular type of work. The church ultimately has its grounds, its ultimate idea is to convert people to Christianity." "In other words, if I'm not a member of a church I can't be a Christian." _____ context _____." "That clears it up somewhat for me Chil, thanks."

C: Do you agree with that Mike? That you can't be a Christian except in the structure of the church?

M: No, I don't.

C: Tell him that, then.

M: "Chil, I just don't see how you can say that. You mean we can't affect lives unless we're in the framework of the church?" "Well, that's not what I mean. Mike the 'Y's purpose is different from the church's purpose." "You mean, unless I am a fully ordained man there's no purpose or job for me in the church." "We're not saying this Mike, but it certainly goes a lot easier on you and ministers tend to listen to you more and you have more security if you are fully ordained." . . . I'm feeling foolish now, I'm feeling a little hurt. I'm feeling real hurt.

C: I get the impression that you are not being honest with Chil about that feeling and I want you to be . . . I want you to really tell him how you feel.

M: "Chil, I think you're just one-sided here. I really do. Either that or you and I aren't communicating. I just can't see that we can lock ourselves up as Christians in this church. I think that if this church here in is going to be anything it has to be down at the high school and everywhere else. It just can't be here." "Well, that's right, Mike. It begins here, it begins here. You know it does." "Well, Chil, I think you love the church more than I do, I guess." . . .

C: What are you feeling?

M: I feel frustrated because I don't think I am communicating what I need to communicate to Chil.

C: And what is that?

M: That there's a ministry no matter where we are at any time and our ministry isn't solely dependent upon how much education we have theologically.

C: That's what you want to say to him?

M: Yes.

C: Can you say that?

M: It's kinda hard because I'm feeling guilty.

C: Guilty about what?

M: I'm wondering if I am really saying that because I just don't want to get my nose in theology right now and want to be finished with school as quickly as possible..
. . . .

C: What can help you communicate that honestly and directly to Chil?

M: I can say it to him.

C: Is that the best way?

M: "Chil, I'm up to my nose in theology or at least school. I want to rest a while." "Well, it's your choice,

Mike." . . .

C: What's happening now?

M: I keep hearing Hal B.

C: What's he saying?

M: "_____, Mike, you already got your union card. You have something for these kids that you just don't get by getting your Ph.D. or anything else. You have a masters, or will have a masters. Theology, or at least formal theology, is not always the last answer." . . .
"Hal, he has a point. To be a minister you have to do your lessons too."

C: I want you to do something within the image experience to convey what you feel. Allow something to happen, don't control it but just allow it to happen.

M: I'm getting into my truck and driving up to the 'Y'.

C: Just allow that action to continue.

M: I'm getting out and going up through the doors.
. . . .

C: Now what's happening?

M: Here I am.

C: How do you feel?

M: Pretty good.

C: What do you see as you feel good?

M: I see some boys' faces coming down the hall. All kinds of colors.

C: How do you feel about these boys' faces?

M: I want to grab them all and acknowledge each one of them.

C: How can you do that? Just allow it to happen.

M: Some of them recognize me right now and throw

their arms around me and I throw my arms around them. "Guys, how are you doing?" I feel at home here.

C: Just allow that feeling of at homeness to grow and to develop inside yourself. . . . Allow it to grow and surge through your whole being. . . . As that feeling reaches its most intense point, open your eyes. . . . Mike, how do you feel about your experience?

M: I feel some pressure let off.

C: Do you feel more relaxed?

M: I feel like I have some insight into some things I ought to do.

C: What is your insight?

M: I think that as long as the opportunity exists I need to go into the YMCA. Though I felt good, I still feel frustrated in the church. . . . I feel more confident I guess, at least with where I am right now with myself. . .

C: So you feel you've reached a decision for now.

M: Right. I don't feel torn up like I did.

C: Your eyes look kinda watery, I don't know if this is because of the emotion you're feeling or because they've just been opened or what.

M: _____ George Porter _____ cute kid.

C: Do you have any questions or anything else you want to say about the experience? About the image?

M: It seemed easy today with the image.

C: The image, it seemed easier to get into it, you mean?

M: Well, it seemed like I was more alive in the image today. It seemed like I had more to force especially a few times before.

C: This one came more naturally?

M: Yah, the minute you said there were two objects in the room, the 'Y' and the church, they were right there.

C: Would you be willing to answer any questions T. has?

C: Do you have any, I don't know that you do.

T: Only that when you were preplexed or confounded with this conflict in your image, you did show wrinkles on your forehead, and when you actually made your decision in your image that went away.

C: Were you conscious of kinda frown tension in your face?

M: No, but I was conscious that I was under pressure within the image a few times. I was uneasy around Chil. I guess you were my conscience goading me to say what I had to say.

C: Yeah, I felt you weren't being honest.

M: And at this point the more I said what I had to say and got it out it became easier to be around him. But I did feel tension in several parts of the image.

T: And that's what I picked up.

M: Physically I am not aware of it. Physically its part of my features, of course I'm not looking at me either.

T: No.

C: Yes, I think that is one of the really interesting things about image experiences. That the emotions that you are feeling within the image are pretty apparent--in your face or in gestures. It seems to happen pretty generally which, you know, undergirds the feeling that this is a really genuine experience. That it's not just kind of the follies of the imagination, but it is really very genuine and significant. Did you have any other questions?

T: No, I just wanted to make that clear.

⁶T. is another counselor who asked if he could observe an image therapy session.

C: OK.

T: And thank you very much.

C: What I think it would be valuable for you to do in the light of this experience today would be that as soon as possible you would jot down on paper, in whatever form that is most easy, whether it is easier for you to do it completely or just kind of random thoughts, your impressions of the experience itself and what it means for you. Right now. This experience today, the image experience. Kind of a little more complete diary notation.⁷

M: OK.

C: OK, then you bring it in with you next time.

⁷Mr. M. was already keeping a diary. Because of the high degree of significance of this image-experience for his vocational decision, additional reflection on it seemed appropriate.

APPENDIX II

Instructions for Keeping Your Therapy Diary

1. Keep it in something permanent.
2. Keep everything you write in it.
3. Bring the diary with you to each individual counseling session.
4. Write in the diary every day.
(It will be easier for you to do this if you set aside the same time each day.)
5. Think and reflect as you are writing.
6. Ask yourself the following questions as you write:
 - a. What things of importance for me have happened during the day?
 - b. What new insights do I have into myself?
 - c. What are my feelings about, reactions to, what has happened today?
 - d. What have I been thinking about today?
7. On days when you have come for counseling, ask yourself these additional questions as you write in your diary:
 - a. What stands out as important about what happened in counseling?
 - b. What new insights do I have as a result of counseling?
 - c. How do I feel about what happened in counseling?

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